The Music Hour

• Elementary •

Teacher's Book

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The Music Hour

Elementary Teacher's Book

to accompany the

First and Second Books

by

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The Music Hour

KINDERGARTEN AND FIRST GRADE, a book for the teacher, containing songs, activities, and directions.

FIRST BOOK, 96 pages

SECOND BOOK, 128 pages

ELEMENTARY TEACHER'S BOOK to accompany the First and Second Books, 272 pages, with accompaniments and additional rote songs.

Books in preparation

THIRD BOOK

FOURTH BOOK

FIFTH BOOK

Teacher's Book to accompany the Third, Fourth, and Fifth Books

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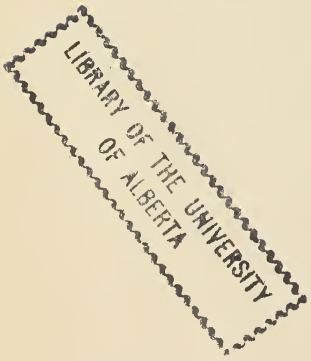

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FOREWORD

This Elementary Teacher's Book accompanies the First and Second Books of The Music Hour. Part One, provides the educational program of the lower books of the series. Part Two is devoted to a series of Type Lessons as suggestions to the supervisor, as definite guidance for the classroom teacher, and as model lessons for the student in normal training. Part Three contains detailed Monthly Outlines covering the work of the First and Second Books, and outlines of various suggested correlations. Part Four includes the accompaniments for the songs in the First Book, and Part Five, accompaniments for the songs in the Second Book. Part Six offers additional rote songs.

The educational program of the Series is outlined in chapters which set forth the principles of modern education as applied to the teaching of music. The Music Hour provides material and plan for the attainment of the ideals expressed in these chapters, and defines its purposes under the following three main objectives: first, that music shall make the child happier and more sensitive to beauty and, as a socializing force, shall enable him to adjust himself more sympathetically to his environment; second, that the material and plan of study shall offer exploratory opportunities in which the teacher and parents may discover the latent capacities and interests of the child and in which the child will find himself musically; and third, that this organized experience shall set up influences which will serve the child as recreational, cultural, avocational, and vocational guidance in the development of his ultimate relationship with music.

The inclusion of Type Lessons is a new departure in modern teacher's books of music. It is of course understood that the experienced supervisor and teacher will use these lessons merely as suggestions, but for the inexperienced teacher and for the normal school student they will be found to contain invaluable guidance for classroom procedure.

The material in The Music Hour is so classified that in the opinion of the authors the desired objectives in music education will be best obtained by following the pages consecutively and to this end Monthly Outlines are given on pp. 64–80. These outlines provide a practical course of study designed to meet the music requirements in the majority of schools. Where desirable, however, it will be found that the material of The Music Hour is adaptable to a wide variety of teaching plans and procedures.

The inclusion of an outline of rhythm play represents an innovation in school singing textbooks. However, this phase of rhythm study should not be considered as

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something foreign to the child's singing experience. Rather it enriches the songs which he sings by providing an additional outlet for self-expression and interpretation.

The recent trends in education have emphasized the importance of music in brightening and unifying the child's many activities in and out of school. The Music Hour, therefore, correlates with the social program of the school. Heretofore, music has been considered largely for its own values, but these values will not be lost or impaired, rather will they be strengthened, when music functions as a great socializing force.

Music Appreciation is now recognized as a more inclusive study than the "listening lesson," which has heretofore received the principal emphasis. Every lesson should be, in fact, a lesson in music appreciation. The Music Hour in material and in plan carries forward this ideal, first, through correlations with other school activities by means of which the music that the child learns is made purposeful in all of his daily contacts, and second, by a specific outline of correlating appreciation work which is given in Part Three of this Teacher's Book.

In preparing this book the authors are indebted to countless teachers whose suggestions, derived from their own experience in the classroom have helped to develop a unified and practical music program for schools. In particular the authors are indebted to Miss Marguerite Kirk, Head of the School and Children's Department of the Public Library of Newark, New Jersey, and Miss Bessie Blackstone Coleman, specialist in reading, for their work on the literature program; to Mrs. Florence E. Dangerfield, Director of the Department of Physical Education, Bradford Academy, Haverhill, Mass., for her assistance in correlating rhythmic activities with the vocal music lesson; to Dr. Emma Grant Meader, formerly Instructor in Elementary Education, Teachers College, Columbia University, for her selection and supervision of the choice of poetry; and to the numerous poets and composers who have graciously contributed to this book.

January 2, 1929

Osbourne McConathy
W. Otto Miessner
Edward B. Birge
Mabel E. Bray

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TOPICAL OUTLINE

Showing the successive steps in the pedagogical plan of The Music Hour for the primary grades, with the grade and month in which it is suggested that each topic be first presented.

	FIRST PRESENTATION	PAGE REFERENCES
1. Rote Singing	Kindergarten and First Grade	xi, xii, 8, 11, 33–37, 38, 54, 58, 61, 92
2. Correlations		
(*a*) With the Social Program	Kindergarten and First Grade	19, 23–26
(*b*) With Art and Literature	Second Grade, first month	15, 17–19, 27, 241–256
(*c*) With the Instrumental Program	Third Grade, tenth month	19, 21, 22
3. Music Appreciation		
(*a*) Rhythm Play	Kindergarten and First Grade	5–7, 13, 50, 81–91
(*b*) Rhythm Band and Toy Orchestra	Kindergarten and First Grade	14, 15, 50, 93–96
(*c*) Listening Lessons	Kindergarten and First Grade	13, 14, 21, 92, 94, 95, 96, 97, 98
(*d*) Acquaintance with Standard Compositions	Second Grade, second month	16, 65, 93–98
4. Ear Training		
(*a*) Singing with "loo" or other neutral syllables	First Grade, seventh month (optional)	8, 11, 38, 39
(*b*) Recognition of phrase repetition	or	11, 38, 39
(*c*) Application of *so-fa* syllables	Second Grade, first month	11, 38, 41
(*d*) Experiencing each new tonal and rhythmic effect in observation songs	Second Grade, first month	11, 38, 54
5. Eye Training; Presentation of Notation		
(*a*) Observation songs, from blackboard	Second Grade, first month	42, 43, 45, 46
(*b*) Observation songs, from book	Second Grade, first month	11, 43, 54, 57, 58, 60, 62, 63
(*c*) Visualization drills (Figures)	Second Grade, first month	43, 46, 49, 51–53, 59
(*d*) Reading songs, familiar phrases and figures	Second Grade, second month	11, 44–46, 51–57, 58, 60, 61, 62, 63
(*e*) Study songs, teacher assisting	Second Grade, second month	11, 47–49, 51, 56, 57, 60, 61, 62, 63
(*f*) Sight reading, independent reading of new songs	Third Grade, first month	10, 11, 53

The complete presentation and treatment of these topics are given in Chapters I–XI, pp. 1–32; in the Type Lessons, pp. 33–63; and in the Monthly Outlines, pp. 64–80.

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INTRODUCTION

MUSIC IN THE KINDERGARTEN AND FIRST GRADE

Children who have had the training offered by The Music Hour in the Kindergarten and First Grade will be prepared vocally, rhythmically, and musically to begin the studies as outlined in the First Book of The Music Hour. In order that the teacher, who is using this present manual may understand the scope of the previous work, the following paragraphs are offered as a survey.

The Music Hour in the Kindergarten and First Grade includes a wealth of material for singing, rhythm play, music appreciation, and the rhythm band and toy orchestra. First, the book provides a background of experience in songs and other music activities, and gradually extends these experiences until participation in an organized plan of music study is made possible.

The early appeal of music is essentially rhythmic. The rhythmic element, therefore, is strongly emphasized in the songs and other activities in the kindergarten and first grade. While the songs necessarily are brief, they are not mere tonal fragments, but are true art works in their structural balance and proportions. The rhythmic activities are varied and thereby offer a constant appeal to the quickly-changing interests of the children. They are organized to relate singing and listening experience with physical rhythmic expression.

The songs cover a wide variety of subjects and provide an opportunity to express all the daily round of experiences through interesting music.

Previous to the study of the First Book, it is advisable that a limited number of songs should be considered with respect to their phrase structure and to their pitch relationships. This brief introduction to music study is provided by a few rote songs in which the children listen for the repetition and contrast of phrases. The *so-fa* syllables of these songs are then taught by rote. This study is usually undertaken in the latter part of the first grade, though some teachers prefer to introduce it in the second grade, just before the work of the First Book.

The music experiences of the kindergarten and first grade may be listed as follows :

Rote singing
Rhythm play
Rhythm band and toy orchestra
Listening lessons
Observation songs (ear training)

It will be observed that the procedure in the first year follows the outline of the

Standard Course of Study prepared by the Educational Council and approved by the Music Supervisors National Conference.[1]

FIRST YEAR

Aims

(*a*) To give every child the use of his singing voice and pleasure in song as a means of expression.
(*b*) To cultivate the power of careful, sensitive aural attention.
(*c*) To provide the pupils through accompaniments to some of their songs and the hearing of much good music, an experience richer than that afforded by their own singing.
(*d*) To give every child enjoyment of music as something heard as well as something expressed. (Appreciation of music.)

Material

(*a*) Rote song books in the hands of the teacher.
(*b*) A keyboard instrument for playing accompaniments.
(*c*) A pitch pipe; also a staff-liner if the teacher so wishes.
(*d*) A phonograph, with at least 20 records of good music.

Procedure

(*a*) Singing songs by rote, using light head tones ordinarily not exceeding the range of the treble staff.
(*b*) Imitative exercises for curing so-called monotones.
(*c*) Singing songs entire, or phrase by phrase, individually. (To include all members of the class.)
(*d*) Occasional use of accompaniments on well learned rote songs.
(*e*) Directing aural attention to beauty of tone in singing and to simple aspects of music as observed in rote songs and in music heard, such as repetitions and recurrence of phrases, and repeated rhythms.
(*f*) The teaching of syllables as desired.

Attainments

(*a*) Ability to sing pleasingly a repertory of 30 to 40 rote songs appropriate to the grade, including one stanza of "America."
(*b*) The reduction of the number of "monotones" to 10 per cent or less of the total number of pupils.
(*c*) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, some 5 of the songs sung by the class as a whole.
(*d*) Preference on the part of the children for good tones rather than bad, and the disposition to love the best of the music they have sung or heard.

[1] Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference, 1921, pp. 222, 223.

THE MUSIC HOUR

PART ONE

THE EDUCATIONAL PROGRAM

CHAPTER ONE. The Child Voice

The singing voice. The goal of school music instruction should be the unfolding of the beauty of music in all of its manifestations. The child's first step in gaining a conception of beauty in music is his own acquirement of a beautiful singing tone. If he himself sings beautifully, he is better able to recognize and appreciate beauty of tone as he hears it.

It is the duty, therefore, of every supervisor and teacher to devote intelligently directed effort toward securing from the class a beautiful singing tone. However mechanically perfect a class may sing a composition as to rhythm, intonation, and dynamics, the lack of beauty of tone leaves the performer and audience cold and unsatisfied. Only beautiful tone quality can reveal the soul of music.

This Teacher's Book is premised with the assumption that working joyously and spontaneously for a beautiful tone will be an essential part of every singing lesson. If this idea of attainment is proposed, then the book must suggest practical ways and means of achieving it. The teacher must commence where the children are, and beginning with the simplest devices must work constantly throughout the school course to conserve the children's voices and improve their tone quality. In the earliest stages this need not take much time from the regular singing period. Two minutes daily will accomplish the desired results, and even this brief time may be used for a double purpose: to review a familiar song and to train the voices of the children. Of course the treatment of the so-called " monotones " will require much more time than this and, for the most part, must be individual work. A discussion of " monotones " is given later.

The head-voice. The singing voice of a child is his " head-voice." It is recognized by its peculiarly clear and light quality. The teacher must know a good head-tone when she hears it or she will be unable to improve the voices of the children. At all times the tone must be free and flowing, the voice never pushed or forced. The mouth should be opened naturally and the facial expression should be relaxed. A frown between the eyes or a " pained expression " are sure signs of an improper use of the voice.

Mere " singing softly " will not secure a correct tone. A good tone is a matter of voice placing and ease in singing, of natural but active use of the breath, of relaxation and easily opened mouths. Some soft singing is more pernicious than some loud singing. Soft throaty singing is particularly harmful, because it so often passes for a good tone. A teacher who knows the head-tone and who is interested can secure a wonderfully lovely tone-quality from the class. Whenever the children sing the teacher must remind them to use a light " heady " tone. If a desire to express the beauty of the spirit of the music is awakened in the children, they will more readily and more easily make their tone quality beautiful.

Suggestions for voice training.

1. *Vocalize familiar songs* on neutral syllable, singing in several keys, going as high as is easy and unforced.

2. *Sing scales downward*, pretending to imitate " sister's singing lesson." Begin with F, 5th line; going as much higher as is easy, and then down again to the key of F or E-flat.

3. *Sing scales and tonic chord figures downward*, pretending to practice on flute, cornet, violin, etc.

4. *Sing the words of a phrase of a song on one tone*, to secure a smooth tone on more than one vowel and to keep the same good tone-quality when singing different consonants. Sing up as high as is easy.

5. *Sing phrases, figures, and motives of songs* on neutral syllable, on *so-fa* syllables and with words, working for light ringing head quality. Most of the games suggested for training monotones are also excellent devices for voice-training.

Individual training for " monotones." Children who have received special training in the first grade and who still cannot sing a tune must again be given individual and special attention. If a child has no real physical handicap, such as defective hearing, vocal incapacity, etc., he can, in time, surely be taught to sing.

Devices for securing the head-voice. The following devices for placing (or " catching ") the head-voice were suggested for first grade. They may again be used in the second and third grades for those children who have not yet found their voices. It is very easy, generally, to show a child where his head-voice is. (Of course the teacher must have the idea herself and must be able to sing a head-tone.) These devices are good for helping children who do not yet sing in tune. They are also excellent voice-training games.

1. " Squeal " on high G or F, with " nee-nee-nee."
   Ask child to place his finger on the bridge of his nose and " feel " the tone there. Tell him to " squeal " very high in his head. Imitate a little mouse with a very fine squeal.
2. " Bark " (really squealing) — " Bow-wow-wow " on the same high tones, feeling the tone in the same high place as the squealing. Bark like a very tiny dog, very high, going higher and higher.

3. " Me-ow " — " See who can be the littlest kitten ! " " Me-ow " as high as possible. Praise the littlest, highest tones.
4. Imitate winds; " Whee-whee ! " very high. " Who can make the sound of the highest winds ? " " Oo—oo—," very soft and high. " Who can make the softest, highest wind sounds ? "
5. " Play violin " — Sing " me " very high and imitate the motion of playing the violin. Form an orchestra of those who play best. Competition is wonderfully helpful.
6. " Ring bells " — Begin very high " Ding, Dong ! " " Who has the clearest, highest, sweetest bells ? "
7. Imitate " tweeting " of birds; very high, some birds sing higher than others. Form a " bird chorus."

Devices for sensing pitch variations. Some second and third grade children are still inattentive to pitch; they have no idea of " up and down." Unless these children have some physical defect they may be trained to sing. This will need to be done individually, although their voice-placing games may be played with all the children present.

1. Motion up and down with hand, as teacher sings up and down.
2. Stand on toes to sing " up high."
3. Teacher makes marks on board; child points to high one and sings high, etc.
4. Games with toy orchestra instruments:

   Teacher strikes triangle and bell; child tells which is higher. Teacher blows whistle and plays bell; child tells which is higher.

   Teacher plays guessing game in which children tell which instrument they hear. Also they tell which is higher. Teacher uses piano to give wide differences in pitch. Compare extremely high and low tones. (A reed organ may also be used for this.)

Devices to aid in coördination of vocal muscles. Some children may still lack coördination of the vocal muscles, a condition which is somewhat more difficult to reach than the problems of the other two classes of " monotones." Playing " music games " with the other children is a great incentive. These children will not be helped much by merely hearing the differences in tones; they must be trained to make tones themselves. Great concentration of thought is necessary to overcome lack of coördination, and that is impossible at their age for longer than a moment or so at a time. These children also must have individual instruction, but may have this help when the other children are present. The other children will help this group greatly, for children imitate other children very readily.

1. Put hand up as high as you think the tone is; think very hard; sing " Bow-wow-wow " on that same tone.
2. Move hand up and down as teacher sings; put hand up high and sing " what the hand says to do."

3. Child marks on board up and down, one tone at a time, while teacher sings.
4. Child, without singing, moves hand up and down while other children sing.
5. Child goes to piano, *plays* tone; *thinks* it; *sings* it. "Was it right?"

Children who have serious physical handicaps, such as deafness, partial paralysis, defective speech, tongue-tied condition, adenoids, etc., etc., should be treated by medical specialists, and should not be required to sing. It is well to distinguish definitely between the physically defective and the so-called "monotones." The latter are merely "retarded" in their musical experience. As suggested previously, they can best be helped by their imitating, and singing with, another person, preferably a child who sings correctly. The teacher is referred to the book for the Kindergarten and First Grade for more detailed discussion of this important subject and further suggestions for aiding non-singing children.

CHAPTER TWO. Rhythmic Development

Parallel procedure in vocal and physical expression. The purpose of The Music Hour is two-fold, to broaden the pupil's experience in music and to make music function in all possible phases of the child's life both in and out of school. Its pedagogy consistently leads the pupil from the familiar to the new, from the known to the unknown. It provides an opportunity to bring into the music program correlations with the work of the other departments that will intensify and broaden the pupil's conception of music as a vital factor in a great variety of associations.

The rhythmic program of The Music Hour includes and suggests a new development. Specialists in education are recognizing the advantage which will accrue both to music and to physical education as the operations of these two departments are coördinated. The viewpoint of the physical education specialist has been chiefly formal instruction, *i.e.*, directions by the teacher to the class. The viewpoint of the music supervisor has been largely to let the child discover all he can in music for himself, thereby giving scope to his imaginative and creative instincts. The program of The Music Hour reconciles these two viewpoints without sacrificing the principles involved, and shows how a judicious combination of the two will greatly enhance the pupil's power of expression and increase his enjoyment of music.

In the outline of rhythmic work (see pages 81–91) the teacher will find the same pedagogical procedure suggested as that for the tonal development. Moreover, many of the same rote songs serve for both tonal experience and "rhythm plays." Beginning with rote, or imitative work in rhythmic expression, the children acquire a fund of experience out of which, through observation and suggestion, they develop a vocabulary of fundamental steps or figures. This procedure is identical with that which leads to familiarity with tonal motives and figures. At all times stress is laid on freedom of self-expression, a freedom which grows in expressiveness and purposefulness with the gradually expanding range of experience. A vocabulary of responses is built which the children first experience and then apply independently.

This paralleling of the singing procedure in the rhythmic experience offers a practicable plan which is readily grasped by supervisor and class teacher. The development through a series of very simple lessons is so natural that the teacher can easily secure effective results which will contribute strongly to the child's sensitiveness to music and to his happier participation in it. Heretofore physical education specialists and music supervisors have been working largely independently of each other with resultant loss to each field. In isolated cases there has been collaboration, but

the field is so large and the contacts so few that developments in this work have been correspondingly restricted. It now becomes possible to effect a helpful collaboration which will not detract from either the music program or the program of physical education, but rather will intensify both.

It will be necessary for the music supervisor to secure this coöperation. In view, however, of the nature of the rhythm outline and its adaptability to the newer developments in physical education, it has been found that the two departments may readily be brought into sympathetic collaboration.

Rhythm, a physical manifestation. Every person is inherently rhythmical, because rhythm is fundamentally a physical manifestation, an alternation of stress and release, as, for example, the heart beats, sleeping and waking, breathing, etc.

All art expression involves some form of application of the rhythmic principle, because all art demands the elements of balance and proportion which are fundamentally an expression of rhythm. The art of music is one of the most direct manifestations of the vital element in rhythm.

Physical activity is the natural outlet for the expression of our inner sense of rhythm. Conversely, physical activity is the most effective means for the development of sensitiveness to musical rhythms. This principle has been universally recognized since the days of ancient Greece, for the Greeks harmonized their art of living upon rhythmic principles, and recognized in music the greatest of the arts because of its direct contribution to the principle of rhythmic existence.

Rhythm and time. Rhythm, the great vital principle, is the fundamental experience, and time is one of its manifestations. The teacher of music is concerned, therefore, first with awakening and vitalizing the spirit of rhythm in the pupils, and then, gradually with directing this spirit to the expression of musical rhythms and to the time elements in which they are organized. The various steps in this program of rhythmic development may be outlined as follows:

Kindergarten and First Grade.

1. Rote songs
2. The toy orchestra
3. Physical expression
   (*a*) Fundamental movements: walking, running, skipping, hopping, etc.
   (*b*) Rhythm play
   (*c*) Folk dancing
   (*d*) Dramatization
   (*e*) Free expression
4. The listening lesson
5. Recognition of phrase repetition, rhythmic as well as tonal (song analysis)

Second Grade. In addition to all the activities outlined for the kindergarten and first grade, each one of which proceeds to further development through cumu-

lative growth, the children continue the development of the rhythmic study of music through :

1. The development of rhythm play into some of the steps which are fundamental to folk dances and games, and the encouragement of free expression as a reaction to music
2. Rhythmic scansion
3. The recognition of rhythmic notation
   (*a*) of the phrase
   (*b*) of the motive
   (*c*) of the figure
4. The recognition of the rhythms of unfamiliar songs by means of a combination of scansion and reference to the notation of familiar phrase, motive, and figure rhythms

Third Grade. The rhythmic experiences of the previous years are continued cumulatively through the third grade.

1. Further development of rhythm play to the point of a larger vocabulary of fundamental movements common to all dance forms. This activity provides the children with an ever-larger vocabulary for their own free self-expression.
2. The beginnings of standard dance expression with the recognition of the fundamental rhythms involved. This involves the first step in measure rhythms.
3. A further development of the recognition of phrase, motive, and figure rhythms and their notation. This leads to a general consciousness of the measure rhythms and their notation.
4. The recognition of the rhythmic element in the notation of new song material through the combination of scansion, reference to previous material, and analysis of measure notation, and occasionally the notation of even smaller rhythmic groups.

Grades Four, Five, and Six. In these grades the rhythmic development of the children is continued, as is explained in the Teacher's Book for these grades, through a development of the above outlined activities into the standard dances of the people of various times and countries, into a wider range of free expression, and in music notation carried into actual time-keeping. Each step of the above program is explained in detail under the appropriate captions of the manual for these grades.

CHAPTER THREE. Melodic Development

Fundamental experience. The fundamental pedagogy of The Music Hour, which applies consistently in the presentation of all its topics, is especially evident in the development of the melodic sense. Since the learning process in any subject must begin with certain fundamental experiences, the school must supply a wealth of material out of which a selection is made by the teacher for observation and drill.

Tone qualities and pitch relations. In the kindergarten and first grade the children were given opportunities for a wide contact with music which emphasized distinctions between tone qualities and provided experience with the simplest pitch relationships. Out of these early experiences with the fundamental elements of melody the children have gained two things: first, a number of concepts of characteristic tone qualities, such as those associated with drums, bells, whistles, and the tones of human voices; second, a background of pitch relations, through both hearing and singing, out of which they are now ready to evolve a specific melodic vocabulary.

Song analysis. The child secures his first concrete experience in music through the song. Even in his first attempts to learn a song by rote, the child becomes aware of the phrase as a part of the song. He comes to recognize the melodic similarity of phrases and the dissimilarity of contrasting phrases. The discovery of familiar phrases and parts of phrases in new relationships produces smooth sight-reading. The knowledge of the phrase structure of song becomes the key to a grasp of the structure of instrumental music. Thus the melodic sense receives continuous training through song analysis.

Observing and comparing melodic phrases. Beginning in the second grade, the children's consciousness of melody as an organized tonal procedure is extended by observing and comparing phrases within single songs and in various songs. This analysis of the material of which melodies are made progresses to a consideration of parts of phrases, such as motives and figures.

Motive and figure. "A *motive* is the smallest group of tones by which a particular musical composition may be identified. A *figure* is a group of tones which presents a distinct musical idea, though too meager in content to point to any particular composition." [1]

Melodic vocabulary. There are certain fundamental motives and figures which are common to all musical expression, from the simplest folksong to the modern

[1] The Progressive Music Series, Manual, Vol. I, p. 38.

symphonic poem. These tonal groups have their counterpart in the basic words of language vocabulary, where phrases and words are common to both every-day speech and the loftiest expression of poetic fancy.

Just as the modern educator, through careful research, has determined the basic vocabulary of language study, so has he analyzed the world's melodies to find the vocabulary of fundamental tonal groupings. These have been discovered to consist primarily of two types, those which follow the chord line and those which follow the scale line. Other more advanced types need not be discussed here.

Tonic chord figures. Just as in Nature, the fundamental with its harmonics was the melodic succession which primitive man first discovered and made the basis of his melodic expression, so the child today most naturally responds to melodies based upon the tonal groupings of the tonic chord. The Music Hour, therefore, presents motives and figures based upon the tonic chord as the first specific material for tonal drill.

Neighboring tone figures. Primitive music discloses that in moments of elation and depression the vocal stresses and relaxations of tones of the chordal melody produce effects which The Music Hour classifies as " neighboring tones."[1]

Diatonic figures. Undoubtedly, in the course of time, these neighboring tones became the connecting tones of a primitive diatonic scale. A familiar example of an incomplete diatonic scale is the pentatonic scale of Scotland, of the American Indian, of China and Japan, etc.

Figure development. Accordingly, The Music Hour follows this natural order of melodic development, and presents first, motives and figures of the tonic chord; second, chordal tones and neighboring tones; and third, diatonic successions. It is interesting to note that this development is strikingly similar to the child's language development; first, the " name " words; second, modifying and descriptive words; and third, action words.

The teacher should bear in mind this general discussion of principles in following the technical outlines of The Music Hour.

[1] See Edward MacDowell's *Historical and Critical Essays*, also Parry's *Evolution of the Art of Music.*

CHAPTER FOUR. Sight Reading

Adapting the program to the individual child. The larger objective of The Music Hour is to bring each child into such contact with music that it may give richer, finer, and larger intake and outlet to his life. In this conception of music in the schoolroom there is a place for definite instruction in sight reading.

The Music Hour aims to present music as an emotional, aesthetic, and spiritual influence brought into the schools chiefly to awaken and stimulate the pupil's consciousness of beauty and his power to express it. The music teacher should see that the children know and sing beautifully as many charming songs as it is found practicable to teach them, and that all technical instruction is incidental to this larger objective. Technic is best developed when the mechanical elements are lost to sight in the intensity of effort to discover the soul of music. The plan of sight reading here advocated is thus a process of uncovering beauty in the music itself.

The modern conception of the function of school music recognizes that each child differs from the others in his own reactions to music and in the manner in which he can express himself through music. Therefore, it is the function of the school to offer to the child, with due regard for his capacity and possible attainments, such contacts and opportunities with music as will enable him to discover how he can increasingly express himself in and through music. According to this conception, some children will become expert in reading music and should be given the fullest opportunity to do so, while others may, with equal consideration for their future musical interests, learn only the most rudimentary use of the notation of music. Both groups should discover and develop those relationships with music in which they may secure the greatest permanent satisfaction.

Learning music *versus* learning music notation. The newer conception assumes that the learning of music is the important objective — not the learning of music notation. Those children who can best learn music by means of its notation should be taught to do so to the point of real expertness, while the other children who learn their music through imitation or by following their classmates should develop their powers in these respects to the point where they can learn much music quickly and accurately. That the class may develop certain leaders who carry their classmates forward in the learning of a piece of music is no longer considered unfavorable, but rather is felt to be a normal, natural, and desirable situation. This plan

does not ignore the children who are not fitted for intensive technical training, but rather it concentrates with them on the phases of music study which are best adapted to their own interests and abilities. There are educators, also, who contend that the leaders so developed should be separated from the slower group and allowed to go as far and as fast as possible. This plan would be particularly advantageous if such advanced training were given *in addition* to the general music instruction.

The foregoing statements can easily be misinterpreted to mean that the plan here outlined offers no disciplinary requirements in the field of music. It goes without saying that such should not be the case. On the contrary, the requirements of the various levels of attainment should be consistently and insistently fulfilled by the pupils in so far as their individual capacities permit. The plan insists that the class shall progress in the study of music which is melodically, rhythmically, and harmonically appropriate for the children, and that the study of this music should not be halted because certain technical elements in notation are beyond the attainment of a general class level usually determined by weaker rather than by stronger members of the class. The selection of music for children should always be based upon their aesthetic and emotional requirements rather than upon their technical powers.

The program of sight reading. With these thoughts in mind, the program of sight reading development throughout the books of The Music Hour harmonizes the requirement that the music shall be aesthetically suited to the children of the several grades and at the same time shall offer a sight reading program definitely organized to give every child that participation in the process of learning notation for which he is individually qualified. The successive steps of the program are given below. Although for general convenience the outline is given by grades, it is understood that the successive steps are essentially the same for older pupils who have not studied music as for younger children.

A. First Grade

(1) The separation of music and text; *i.e.*, singing with neutral syllables.

(2) The recognition of phrase repetition.

(3) Singing familiar songs with *so-fa* syllables, taught by rote.

B. Second Grade

(1) Learning rote songs with books in the hands of children.

(2) Observation Songs

(3) Reading Songs

(4) Study Songs

C. Third Grade

A repetition of the procedures of the second grade, with new and slightly more advanced material and with gradually increasing demands for independent sight reading from the children.

D. Fourth, Fifth, and Sixth Grades

A process of sight reading development in which the problems of tone, time, and theory are studied in an orderly succession through the following procedure:

(1) Review familiar song in which the problem occurs.
(2) Bring the problem clearly to the children's attention and name it.
(3) Isolate and drill upon the problem.
(4) Apply the power thus gained in reading new songs in which the problem occurs.

Song study essentially an aesthetic experience. The modern music teacher maintains that the very first approach to a new piece of music should include the effort to discover its beauties and expressive qualities, and should not be a mere mechanical procedure to which later, it is hoped, something of life and beauty may be added. The Music Hour assumes that the children will recur again and again to every page of the text, singing the songs over and over, each time with a deeper feeling for the beauty of the song and each time with a richer and finer expression of that beauty. Just as children will ask that a favorite story be repeated to them over and over again, so will they receive deeper enjoyment from many repetitions of the same beautiful music. We deplore any tendency to assume that a song sung once correctly has been " finished." Indeed, we might say that when the song has first been sung correctly its real study has just " begun," because it is only then that the true consciousness of its beauties may be felt and expressed. Merely singing a great quantity of songs will not produce the desired results. Singing relatively few songs of the finest character, however, will disclose the enduring qualities which the children must experience and recognize if they are to touch the soul of music.

Motivating sight reading. The most musical communities of the country are usually those where there is a background of interest in music as a form of expression. If in the music lesson the thought is constantly present that new music is learned for the sake of its own joys and beauties, that every member of the class will contribute to the learning process all that he has the power to give, that all participants are interested that the result shall be a beautiful experience, then the power to learn music will grow rapidly and naturally in accordance with the actual capacities and powers of each of the individual children. The Music Hour is not aiming at less sight reading, but rather at more and better sight reading because it is motivated more directly and interestingly toward a desirable goal.

CHAPTER FIVE. Music Appreciation

Music appreciation. Lessons in music appreciation have become an established part of the music program of most American schools. The term is not susceptible of a brief and, at the same time, inclusive definition. It is applied rather loosely to a variety of activities, all of which are designed to assist the pupil to participate in music more intelligently and enjoyably. Music appreciation, therefore, is a many-sided experience affecting every phase of the pupil's activities. In reality, every music lesson should be a lesson in music appreciation.

The Music Hour, in content and organization, represents a comprehensive selection of the various experiences necessary for the growth of appreciation. These are so articulated with the singing lesson as the fundamental experience that a unified program results, which, in one text, provides a complete course in school music.

Music appreciation in The Music Hour. The music appreciation program of the First and Second Books of The Music Hour includes the following activities:

(1) Beautiful singing of beautiful songs. (Interpretation) (See page 92.)
(2) Physical response to rhythms. (Rhythm Play, Dramatization, etc.)
(3) Response to moods of music. (Listening)
(4) Recognition of structure of music. (Listening)
(5) Participation in the toy orchestra.
(6) Experiencing orchestral effects.
(7) Picture study.
(8) Acquaintance with standard compositions.

Beautiful singing of beautiful songs (*Interpretation*). The singing of beautiful songs as offered by The Music Hour, with beautiful tone quality and an effort to express the beauty of the music, is the best foundation of an appreciation of music.

Physical response to music (*Rhythm Play*, *Dramatization*, *etc.*). The physical responses include, in addition to the organized rhythm play, dramatizations, and much free expression, some simple folk dances and the beginnings of characteristic dance steps and figures. (See Chapter Two and pages 81–91.)

Response to moods of music (*Listening*). The entire program of The Music Hour is in reality a development of the ability to listen intelligently and discriminatingly. The rote singing, rhythm plays, and instrumental participation all demand listening as a basis for the activity of the child. However, the music appreciation program would be incomplete if it failed to add to these activities the experience

of listening to music with the aim of awakening a subjective mood within the hearer. From the very first lessons in the kindergarten, some attention to this phase of music development is considered, and the first grade carries forward the listening experience of the pupil.

In the second grade the pupil's consciousness of mood variation is relatively greater. Hence he should be given opportunities to listen to music for the joy that its beauty brings, perhaps trying at times to describe the general mood of the music, and at other times without endeavoring to give verbal expression to his feelings. All such music for listening purposes should be as free from mood complications as possible, *i.e.*, the general character of any given selection should be maintained consistently throughout, or should not express more than one, or, at most, two fundamental moods. And these should be clearly distinguished as they follow or alternate with each other in the composition.

Listening to music. The principle is thoroughly understood that impressions should be followed by expressions, or, in other words, that reactions should be encouraged to the impressions brought to the children. From the beginning of the course there has been ample provision for a great variety of reactions to music. There has been provision also for occasions when no activity is expected in response to the mood and rhythm of the music. The pupil finds his satisfaction in listening. We do not attempt to formulate his reactions. All we ask of him is that he shall listen in a way that does not disturb the other children, while he himself is responding in accordance with his own feelings. Children who may not have done anything actively during the playing of the music, or may not have any definite statement to make at the conclusion, may have been enjoying a real musical treat. A discerning teacher can tell whether or not the pupils are mentally wandering. So long as that is not the case, so long as they are listening, there should be a certain part of the music program devoted to just such " drinking in " of the musical beauties. (See page 92.)

Recognition of structure of music (*Listening*). The first teaching of rote songs involves phrase recognition. This may be considered the beginning of the development of consciousness of musical structure. The same consciousness is developed through rhythm play. This phase of appreciation is further developed in the more detailed observation of phrase, motive, and figure relationships. (See pages 81–91.)

Participation in the toy orchestra. One of the most valuable means for developing a fine musical interpretation is the " toy orchestra." In the kindergarten, the " rhythm band " has been used to great advantage. The children participate in the band by playing rhythm sticks, blocks, etc., to mark the fundamental rhythms, and this experience helps them to feel and express more freely the rhythms of the songs they sing.

Beginning with the first and second grades the " rhythm band " evolves into what is known as the " toy orchestra." The difference is marked by the use of

toy orchestra instruments which have musical color and quality, such as bells, xylophones, bird-whistles, etc., and which will enable the children to express through a varied instrumentation the qualities which they find in the music.

The " toy orchestra " should be part of the creative expression of the children. After they have listened carefully to a piece of music with which they are going to play their toy instruments, they should be encouraged to select their own instrumentation. The teacher should not impose a stereotyped instrumentation on the children. Too often the " rhythm band " and " toy orchestra " have been utilized merely as a " stunt," in which children participate for exhibition purposes. The program of The Music Hour proposes that the emphasis is to be placed on the music and not on the mechanics. If the children play the instruments with obvious consideration for their musical values, we may be sure that their own powers of appreciation and vocal interpretation are being developed.

The previous paragraph suggests the whole secret of success with the " toy orchestra " as a valuable educational device. The children must have had much experience in singing many beautiful songs as a background for the interpretative effects of the second grade " toy orchestra." Just as they sense and feel the mood of the song and interpret it as loud or soft, fast or slow, gay or sad, according to the suggestion of the song itself, so will they respond to the spirit of the music by themselves selecting the instruments to be played with various pieces of music and deciding upon the dynamic and dramatic effects to be achieved with those instruments.

The program of The Music Hour for the second grade suggests a number of selections with which toy instruments can be used. It is left to the teacher as to which selections are to be utilized. The list includes sufficient material to cover the needs of both the second and the third grades. The selections suggested for the " toy orchestra " invite greater rhythmic freedom from the children than was required by the " rhythm band." This is true both through the greater variety of rhythms within the measure, and, of more importance, through the opportunity for discriminative recognition of the rhythmic divisions of a selection into sections differing in mood and style. The children's experience with toy instruments in these grades provides a background which will be most valuable when later the study of orchestral instruments is introduced. (See page 93.)

Experiencing orchestral effects. Beginning with his experience in the " rhythm band " and the " toy orchestra," the child is led to observe the characteristic tonal effects of the instruments of the orchestra. The manner of this development is discussed at length in Chapter Eight, The Instrumental Program, page 21.

Picture Study. One of the important developments in school music teaching, carefully organized in The Music Hour, is the inter-relation with art. Pictures are used as an integral part of the pedagogical plan. This relationship is explained in Chapter Six, page 17.

Acquaintance with standard compositions. In the progress of the course in music the child is brought into contact with a large number of standard compositions, both in his singing and in his listening lessons. As in the study of the standard literature of English, he should acquire a familiarity with these great masterworks as a background of cultural development. This phase of his experience, begun in the Second Book, is amplified and extended in the later books of the series.

There is a constantly expanding opportunity for school children to hear good music. In addition to the reproducing instruments in the classroom, many cities provide children's concerts with a professional symphony orchestra, or with the high school orchestra. The radio also has brought to the schoolroom performances by the foremost artists and orchestras. The children should be adequately prepared to take full advantage of the cultural opportunities provided by these concerts and radio programs.

It is at this point that The Music Hour makes its contribution to the field of listening. In addition to the training gained through the song singing, themes from great compositions are given in connection with the study of composers, with the instrumental program, and with the correlation with art. These themes lead directly from the singing to the listening experience and are the same that the children will hear in complete form from reproducing instruments, in concerts, and in radio programs.

CHAPTER SIX. Music and Art

Development of the consciousness of beauty. Elementary education in America is increasingly concerning itself with the development of the consciousness of beauty. As a people we have been disposed to inhibit the expression of our reactions to beauty, until we have come to be regarded, and indeed to regard ourselves, as less sensitive in this respect than the peoples of Europe. Educators have recently come to the conclusion that such capacity as we have should be led to self-expression rather than be subjected to suppression.

One of the chief reasons for the inclusion of music in the school curriculum is the realization that it reaches and awakens the sense of beauty and provides the most ready and natural means for its free expression. The Music Hour regards this phase of music instruction as the chief and most important function of the school music program. As a part of the effort to emphasize in the highest degree the aesthetic awakening of the children, the books of the course are made as beautiful as possible, so that they will appeal to the children's visual, as well as to their musical, sense of the beautiful. To this end pictures, both in color and halftone, are used liberally throughout the course. These pictures are designed to do more than offer beautiful illustrative material. They are carefully organized as an integral part of the educational plan, each picture interpreting the music, guiding the play impulse, and developing the imagination.

Illustrations. Beginning in the First Book, and continuing throughout the course, beautiful pictures are used to illustrate the songs of the series. These pictures are so planned on the pages that, with the music notation, they form a unit of design which relieves the bare effect of the characters of notation and makes the page as a whole suggestive of the spirit which the music is intended to awaken.

The pictures in the earlier books will further the process of deeper enjoyment in the recurring experiences with the song. The pictures are drawn with many details so that each time the child opens to a given page he not only will enjoy a deeper consciousness of the beauty of the song, but also will see new beauties in the picture that accompanies it. The picture and the song will become associated in the child's mind just as the picture and story become intermingled as one thing in many of the charming story books for children. Thus picture study interprets the quality of beauty in the music. It serves as an introduction to the song itself. The child who is eye-minded will sing the song much more expressively for having experienced the pictorial representation. The child who is ear-minded will be led to a sensitiveness to form and color. This experience will tend to develop an inter-

est in good pictures as well as in good music. The interplay of both these appeals will guide the child to a finer interpretation of music.

Masterpieces of art. The first example of the reproduction of familiar masterpieces of art in the books of The Music Hour will be found in the First Book on page 63, The Madonna of the Chair, by Raphael. On the page opposite is given one of Johann Sebastian Bach's immortal melodies, set to the words of a slumber song. Both music and picture treat of a mood so exalted and elevated and yet so familiar and simple, that the teacher can readily and easily present this double page to the children as an expression of supreme beauty, and to this beauty the children will readily respond.

In the Second Book the principle is developed through "Spring" by Corot, associated with the theme of Mendelssohn's beautiful "Spring Song." On page 93 there is a halftone reproduction of Della Robbia's frieze, "The Singing Boys." This exquisite masterpiece is not directly associated with the accompanying song, but should be referred to by the teacher in connection with the singing of many of the songs.

This principle is also developed by a picture which might be considered a transitional step from illustration of the song to correlation of art and music, "The Swan," page 22, associated with the theme of Saint-Saëns' exquisite melody of the same name.

It is suggested that the children be encouraged to discover among their songs such of them as may appropriately be sung in connection with the study of the beautiful masterpieces of art that are brought to their attention in the art lessons. Moreover, the children should be encouraged to draw their own pictures to illustrate favorite songs. That a song will heighten the intensity of a mood suggested by a picture, or vice versa, that the picture may stimulate to still further joy in singing a beautiful song, is a discovery which will be valuable to the child not only in his school days but also throughout his life.

Pictures of composers. Associated with the study of great melodies by master composers, characteristic pictures of the composers are given. The children should realize that these composers were actual living people like themselves, and that the beautiful music which they wrote was an expression of the same spirit of beauty which the children themselves are capable of feeling. Just as the composer voiced his sense of beauty in a lovely melody, so may the child express his spirit of beauty in the manner in which he sings that melody.

In the Second Book of The Music Hour two pictures of composers are given and in both cases the composers are shown as children of approximately the age of those using the book. Both Handel and Mozart gave evidence of their musical genius at a very early age. The contemplation of these two charming pictures in connection with the melodies which these masters wrote can be made to serve as a strong stimulus to the children's joy in singing the music, and also to their sense of the music as having come from persons who had been children like themselves and had grown to be great composers.

Both the First and Second Books are dedicated to musicians who have made important contributions to the development of music in this country. The pictures of these two musicians, Lowell Mason and Stephen Collins Foster, are included with the dedications, and through them the children may be brought to realize that America is a place where music has played a part in life and a place where music may play a still larger part in their own lives and in the lives of those about them.

In the books which follow a larger use will be made both of pictures of composers and of pictures associated with the lives of these composers, so that the effect of this type of association of pictures and music may grow with the child's further study of music.

Pictures associated with the social program. One of the points most strongly emphasized in The Music Hour is the correlation of music with the social program to which reference has already been made. This correlation is heightened and intensified through pictures which tell the story of the song and thereby stimulate more expressive singing. Each book presents a large number of songs which fit into the topics of the social program. In the First Book, for example, there are many songs treating of home life and school life, and the pictures associated with these songs add greatly to their effectiveness. In the Second Book, songs relating to modes of travel and to children of other lands function in the social program. Therefore pictures are shown which increase the impressions of the music, such as the beautiful Swiss scene on page 35, the Chinese mother and child on page 43, the two little Dutch children on page 55, Yo San on page 67, Fashions in Footwear on page 95, The Queen of Arabia on page 115, etc. These pictures serve to heighten the impression which the song is intended to give of life in a foreign country. In the same way The Sedan Chair on page 38, and In Jinrickishas on page 66, are two of the pictures which serve to illustrate modes of travel. These are only a few examples of the many songs and pictures which correlate The Music Hour with the social program, thereby helping to unify the activities of the whole school day.

Pictures associated with the instrumental program. The instrumental phase of public school music begins with the kindergarten band and is carried forward until orchestra, band, and piano classes enlarge the children's means for musical self-expression. The pictures as well as the music of The Music Hour effectively contribute to this plan. In the Second Book, on page 118, the picture shows the bass and snare drums and the manner of performing upon them. In the following books of the series this beginning is amplified into an organized program under which music and pictures are definitely related to instrumental study.

It will be seen from the foregoing statements that the art program of The Music Hour series has definite and well-organized educational purposes, and that the teacher, without requiring formal or academic study of the pictures, should nevertheless avail herself of all the possibilities which they offer for heightening the effectiveness of the music lesson.

CHAPTER SEVEN. Creative Expression

Musical creative expression. Many teachers in various parts of the country have been experimenting with their classes in the field of creative musical expression. This is not a new field of endeavor, but an effort of long standing to develop situations similar to those which have led teachers of language, geography, and other subjects, to call for creative expression from the children.

The results of some of these experiments have been such as to encourage the hope that a definitely organized program of musical self-expression is both desirable and practicable. Even in the primary grades some talented and enthusiastic teachers have led the children into the field of creative expression with interesting results. Excepting in expert hands, however, it seems advisable to urge the postponement of experimentation in this field until the child's creative expression is based on a more solid background of musical experience. Otherwise the music period can easily be consumed with activities that may prove unproductive in the end.

Music invention in reality is re-creation. The Music Hour assumes that musical creation is fundamentally re-creation, *i.e.*, an outgrowth of the musical impressions that the children have received from their experience in singing songs and in hearing music. The invention of a new melody, like the invention of a sentence or a story in language, is a recombining of elements made familiar through previous experiences. It is the translation of previous experience into conscious expression.

The Music Hour, therefore, aims in the primary grades to give children an experience with music which shall be broad and at the same time clearly organized and defined. This is done by such studies as:

1. Phrase analysis of songs.
2. The study of motives and figures, with listed vocabularies both of rhythmic and melodic figures.

This classifying and organizing experience has been given in the observation songs of the First and Second Books. The children who have been taught in accordance with the outlines of this Teacher's Book have received many definite impressions which are at their command.

In the Teacher's Book which accompanies The Music Hour, Third, Fourth, and Fifth Books, a definite procedure is suggested for developing this experience into musical self-expression, that is, musical re-creation.

CHAPTER EIGHT. The Instrumental Program

The Music Hour and instrumental instruction. Instruction in performance on musical instruments is becoming an increasingly important phase of public school music. Music appreciation also, as taught in most of the schools of the country, includes the study of the distinctive tone quality and appearance of instruments and of the music characteristic of each. The Music Hour, a course of instruction in music as an experience and as a means of self-expression, participates as far as practicable in these efforts to familiarize school children with the field of instrumental music.

Playing. Instrument study, as related to the whole program, is, however, a means to an end and not the end in itself. The principal objective of the course is an acquaintance with music in which the child can participate, principally through singing. The small child is not interested in picking out by their sound or appearance instruments which belong to adult life. Therefore the first contact with instruments should be with those which the child himself can play, *i.e.*, those of the "rhythm band" and the "toy orchestra." In a previous chapter the development in the discriminative use of these toy instruments is described. By listening, the child himself will decide that the bird whistle should be played with one passage and the xylophone with another, etc. The Kindergarten and First Grade Book provides music for the "rhythm band" and "toy orchestra" and on pages 93–98 of this book for the teacher are lists of records with which "toy orchestras" may play. Through this experience the child gains a discrimination in the use of toy instruments.

Listening. The next step in the development of an instrumental program involves listening to orchestra records of selections suitable to the stage of development of the children. In listening to this music they will observe that certain instruments are prominent. The children follow the melody played by these prominent instruments and learn to identify the expressive quality of each which differentiates one from another. In their song experience the children are constantly sensing the varying moods and rhythms of music and they will recognize that similar qualities can be conveyed by instruments. They will also sense that certain instruments should play certain types of melodies; for instance, the flute, a light tripping melody, etc. Hence it is essential that music for children by which they are to associate tone qualities with different instruments should be music written intentionally for those instruments. The records provided in the Outline

for Music Appreciation on pages 93–98 are carefully chosen to present the orchestral instruments in their most characteristic effects.

In the Second Book, page 118, appears the picture of the snare and bass drums, played by children. The picture is accurately drawn with attention to the technical detail of proper playing, and will appeal to the children because of their familiarity with these instruments in the "toy orchestra."

It will be observed that the notation of the bass drum part is given. The children will enjoy playing this part, using their fists as drum sticks.

From this very simple beginning the succeeding books of The Music Hour will extend this correlation with instruments of the orchestra by the inclusion of pictures and typical themes.

The radio. In addition to the records available for classroom use the radio greatly extends the opportunities for listening to instrumental music. The instrumentation used in broadcasting is that through which each instrument of the orchestra displays its most characteristic qualities. For instance, a lullaby will be played by those instruments which can best express the mood; a march, by the martial instruments, etc. It is to meet these broadening opportunities for hearing instrumental music that The Music Hour includes a correlation with the instrumental program.

Relation to the instrumental program. The modern school usually starts instruction in piano playing in the third grade. In schools where the instrumental program is well established, some supervisors are providing the beginnings of piano instruction for all third grade children. The great advantage of some fundamental instruction on the keyboard leads them to feel justified in this plan. In the fifth, and sometimes in the fourth grade, lessons are started on some of the orchestral and band instruments. The acquaintance with the instruments of the orchestra through The Music Hour will help a child to decide which instrument he wishes to learn to play. The songs, pictures, and quotations of instrumental themes in The Music Hour will contribute to these various phases of the instrumental program.

CHAPTER NINE. The Social Program

Music in the social program. The modern conception of elementary education, *i.e.*, that the school and its studies are not a preparation for life but life itself, must carry into the music program. In the ordinary course of events music is unavoidably associated with the child's activities both in and out of school. Therefore, the music supervisor should gladly shape his program so as most effectively to participate in the social program. His coöperation is not only expected, but also demanded by the school principal, primary supervisor, and grade teacher.

The Music Hour recognizes that the child starts with the community of his experience, namely, the home and the school. The songs of the earlier books emphasize life in the home. From this life the child's contacts broaden through experience in the neighborhood, and, in the course of time, through entrance into the kindergarten and primary grades. As he progresses in life he discovers his relationship to an ever-enlarging community.

The participation of the music teacher in this larger objective of elementary education heightens the purposefulness of the music lesson. The Music Hour offers a rich fund of song material expressive of the ideas underlying the social program. The songs are for constant use at home, in the neighborhood, and in school. They are learned in the music hour, but are to be sung throughout the child's day as they fit appropriately into his activities and interests.

Songs which function in the social program.

I. Songs in the book for Kindergarten and First Grade.

These songs are chosen entirely from the child's point of view of his relation to the life about him. He first sees life in the home; he then sees the outside world as a neighborhood; and he then enters the school life as a further extension of his relationship with the world. These experiences may all be brightened, sweetened, and intensified through songs which voice the child's friendly impression of his daily contacts.

II. Songs in the First Book (Second Grade).

The social program for this book follows the natural enlargement of the child's experience. The child's horizon widens with his growing experience, though he still sees the large world from the background of his past experience. With this in mind the songs have been chosen to follow and conform to the situations which he meets in his enlarging environment in a way so natural that the child's response is spontaneous.

SOCIAL PROGRAM, First Book

Family Life

Pages

1. Open the Windows
4. A Cure for Crossness
6. I Had a Little Doggy
9. The Children That People Love
12. Gratitude
28. Lullaby
34. The Sandman
36. Grandma
38. When Children Say " Good Morning "
41. Animal Crackers

Pages

44. Puss in the Corner
53. Playing Horse
62. Slumber Song
66. Cradle Song
68. Toyland
80. Evening Prayer
81. Morning Song
82. Sleep, Dolly, Sleep
84. Knitting Song

School

2. Good Morning!
32. Progress in School
48. School Song
65. Marching 'Round the Schoolroom
90. Children's Hymn
91. America

Community Life

13. Ten o'Clock
13. The Candy Man
14. The Street Car
20. The Fisherman
21. The Traffic Cop
26. Sing a Song of Workshops
31. Bells in the Steeple
33. The Rag Man
33. The Apple Man
37. The Balloon Man
45. Scissors Grinder
52. Where We Get Our Bread
64. The Firemen
67. The Organ Man
80. The Lace Seller
90. Children's Hymn
91. America

Special Days

16. Hallowe'en
19. Thanksgiving
22. Armistice Day
25. On Christmas Eve
29. Christmas Stockings
30. Christmas Bells
32. New Year
40. Lincoln
44. Valentine's Day
46. George Washington
47. Flag Song

Nature

5. In the Orchard
8. Feathers
17. Wild Geese
24. Gay Leaves Flying
24. Squirrel Dear
27. Jacky Frost
42. Following the Winds
49. The Snowbirds
53. Coming Rain
54. Marching Star
55. The New Moon
57. Fruit
60. A Million Little Sunbeams
61. Winds of Evening
72. The Elephant
73. May
74. Rain Song
75. The Owl
76. The Echo Man
77. A Dew Drop
81. Evening Star
87. Chanticleer
88. Sunflowers

Indian and Eskimo

Pages		Pages	
45.	Indian Lullaby	51.	Papoose
50.	Indian Echo Song	70.	The Happy Eskimo

III. Songs in the Second Book (Third Grade).

The child becomes increasingly conscious of the fact that he is a part of a large and busy world. In the occupations, industries, and trades which he witnesses on every side he recognizes clearly a connecting link with a wide expanse of outside life. The modes of travel which he sees suggest other places and peoples, who have interests similar to his own, even though expressed in manners quaint and different. (See also Classified Index, Second Book, pp. 122 and 123.)

SOCIAL PROGRAM, Second Book

Family Life

Pages		Pages	
10.	The Huntsmen	82.	Twilight
21.	Nightcaps	90.	The Gentle Milk Jug
27.	Five Little Girls	99.	The Windows
28.	Morning Prayer	105.	Tick Tock
31.	My Dolly	110.	The Way to Dreamland Town
49.	Father, We Bring Thee Our Praises	112.	Pussy-Cat, Pussy-Cat
61.	Cradle Song	117.	Sweet and Low
74.	Off to Dreamland	120.	A Child's Evensong
81.	Cross Patch	121.	America

School

28.	Morning Prayer	120.	A Child's Evensong
49.	Father, We Bring Thee Our Praises	121.	America

Special Days

2.	Saturdays	51.	Welcome to the New Year
20.	Columbus	64.	Valentine Song
25.	Hallowe'en	68.	The Holiday
32.	Harvest Song	69.	A Song for February
33.	Thanksgiving Day	71.	A Valentine for Mother
41.	Christmas Carol	113.	The Picnic
45.	December	118.	Flag Song

Occupations, Industries, and Trades

17.	The Hurdy Gurdy Man	60.	The Fiddling Cobbler
21.	The Bake Shop	68.	The Grocery Store
24.	The Carpenter Shop	75.	The Dairy Maids
42.	Balloons	92.	The Factory
48.	The Rice Fields	104.	The Filling Station
48.	Planting Rice	113.	The Fruit Seller

Modes of Travel

Pages

5. The Ferry Boat
12. The Airplane
38. The Sedan Chair
39. The Young Jasons
44. My Ship and I

Pages

53. Toboggan Slide
63. The Ship
66. In Jinrikishas
76. The Motor Car Ride
96. On the Train

Child Life in Other Lands

34. Swiss Shepherd's Song
35. The Yodel from Emmett's "Lullaby"
43. A Red Pepper Flower
54. The Windmill
55. Rosa
66. In Jinrikishas
67. Yo San
73. Little Children in Japan
95. Fashions in Footwear
109. Swiss Echo Song
114. The Queen of Arabia
115. Danse Arabe

Nature

3. The Flower
4. The Fly
8. Butterfly on Painted Wing
9. Autumn Colors
13. September
22. The Swan
23. The Little Prisoner
29. Goosey Gander
30. By the Sea Shore
32. Harvest Song
36. The Apple Tree
36. Signs of the Weather
37. We and the Wind
40. King Winter
42. I Wish I Were a Bird
47. Fairy Secrets
52. Busy Bee
58. The Goldfinch
59. Betsy's Tail
72. Moon, So Round
77. Pastorale
78. Laughing Spring
80. The Morning-Glory
82. Twilight
85. Robin's Rain Song
86. Springtime
87. The Squirrels' Tea
88. An April Day
91. Naming the Trees
93. April
96. Bees
97. Blossom Time
98. Bunny Rabbit
100. Cuckoo
101. The River
102. The Woodpecker
104. Springtime is Here
105. Smiles and Tears
107. Spring Song
108. May's Coming
119. The Elf and the Dormouse

CHAPTER TEN. The Literature Program

Educators believe that a primary purpose of education is the stimulation of the imagination. With the mind once awakened to the vast possibilities in life, the child will never lack resources within himself to take advantage of every opportunity that presents itself. Music and literature are two of the most potent subjects for awakening and stimulating the imagination.

There is a natural close correlation between the literature and the music of childhood. If this is understood, and if advantage is taken of the relationship, the experience of the child in music will be helpful in developing a taste for the best in literature, while, at the same time, his study of good literature will react favorably upon his growing appreciation of beautiful music.

The songs of The Music Hour, First and Second Books, are particularly rich in their possibilities for a program of correlation with the literature of childhood. The teacher, as well as the children, will find delight in the interplay between song and story or poem. The song intensifies the interest in the literary experience and the story or poem heightens the aesthetic appeal of the song.

Two experts in the selection of literature for children, Miss Marguerite Kirk, Head of the School and Children's Department of the Public Library of Newark, New Jersey, and Miss Bessie Blackstone Coleman, specialist in reading, have selected from the vast field of children's literature those poems and stories which are suggested by the songs in the First and Second Books of The Music Hour.

Their compiled list is for the teacher to use in three ways. First, after the song has been learned, enjoyed, and artistically sung by the children, the teacher may suggest to the class or to individuals a correlating story or poem which they will enjoy reading. Second, if the song correlates with a classic or standard children's poem, the teacher may assign it to one or more of the class for memorizing. Third, the teacher may read one of the stories or poems to the children and then present the song as a further development of the mood or idea.

In the language and reading periods, stories and poems may suggest songs from The Music Hour. These should be sung, thus effecting a further relationship between music and another subject in the curriculum.

The books suggested in this list are easily accessible in public and school libraries. In some instances references are made to reading books which the children may be using in school, thereby offering a still closer correlation between the study of music and literature. The complete list of books is given on pp. 241–256.

CHAPTER ELEVEN. Aims and Objectives

Aims and objectives. Every teacher should clearly understand the aims and objectives that determine the course of study in music. The following statements provide definite objectives towards which the work should be directed.

Tests and measurements. During the last decade the test and measurement movement has grown by leaps and bounds and has strongly influenced all phases of education. Tests and measurements have been devised in music. Most of these affect the intermediate and upper grades and to a large extent are directed at the factual and skill accomplishments of the pupils.

While it is well for these phases of music education to be distinctly organized and measured in the classroom, the teacher should recognize that they are, after all, secondary to the much more important objective of school music, namely, the awakening of an enjoyment of music and the development of a desire for participation in it. It is recognized that this participation may be either as performer or listener, although in either case certain definite backgrounds are essential and the backgrounds for both of these attitudes toward music may be secured largely through the same activities.

While the test and measurement movement has included attempts to measure the emotional reactions to music, as yet the tests for this purpose have not been widely adopted. Consequently in using tests and measurements the teacher must bear in mind the limitations here discussed and must clearly hold to the larger objectives of music study both in giving her instruction and in estimating its success.

Objectives of The Music Hour. Although the chief aim in The Music Hour is the development of the aesthetic life of the child through music, it is realized that this can be effective only if a certain amount of organized skill and knowledge has been attained. Moreover, school superintendents rightfully expect that certain aspects of the program of every school subject shall show clearly measurable results. Because of these facts the teacher must see to it that in addition to the emphasis upon aesthetic and artistic development there is no neglect of the factual training and training in skills provided by the First and Second Books of The Music Hour. In other words, in the primary grades, The Music Hour expects ear-training and eye-training in the elements of tonal and rhythmic procedure and its notation, thereby providing the necessary background leading to sight reading and other skills which may be definitely measured in the higher grades.

We would, therefore, suggest to the teacher frequent " stock taking " throughout the year to see; first, that the larger cultural aim is not lost sight of in the endeavor to develop skills; and, second, that in emphasizing this larger aim, training in knowledge and skills is not neglected.

The aims and objectives for The Music Hour, First Book and Second Book, are as follows:

Cultural Development

1. A discriminating listening habit which produces both subjective enjoyment and active participation in music
2. Rote songs sung with beauty of tone and interpretation (Development of the melodic sense)
3. Singing outside school, *i.e.*, at home and in the neighborhood activities
4. Correlation with other school activities
5. Creative expression

Voice Training

1. Development of the head-tone
2. Correction of monotones
3. Discovery of the physically defective (acute and chronic), and correction of the causes

Rhythmic Response

1. Response with fundamental movements, such as skipping, etc. to music suggesting these rhythms
2. Free expression of response to music
3. Rhythmic singing
4. Toy orchestra participation

Music Reading

1. Observation songs
2. Study songs
3. Sight reading

For the guidance of the teacher in attaining measurable results the following paragraphs are quoted from the Standard Course of Study recommended by the Music Supervisors National Conference. The aims and objectives for the First Year will be found with the Course of Study for Kindergarten and First Grade on pages xi–xii.

SECOND YEAR

Aims

(*a*) The aims of the First Year again, namely: continued curing of " monotones " (to give every child the use of his singing voice); development of song-singing; enrichment and extension of song-repertory; further development of aural power; further development of

appreciation including pleasurable attention to the expressive features of song and the beauties of musical structure.

(*b*) To continue the development of the power to recognize aurally simple phrase groups of tones and the feeling for simplest rhythms. The introduction of the staff may occur as early as the middle of the first year or as late as the beginning of the third year, depending upon the order of procedure.

Material

(*a*) Rote-song books in the hands of the teacher.

(*b*) Books containing easy rote songs (some of which may be in minor keys) and the simplest melodies in the usual nine major keys to be used in the development of sight-singing, if begun; the latter group, at least, to be printed in large type and open distribution on the page; and both groups to be in books that are placed in the hands of the children.

(*c*) Some large display form of material that is to be studied; either in some chart form or on blackboard.

(*d*) A pitch-pipe and a staff-liner.

(*e*) A keyboard instrument for playing accompaniments.

(*f*) A phonograph and some 25 records of good music.

Procedure

(*a*) Singing rote songs for pleasurable musical experience.

(*b*) Imitative exercises for curing so-called montones.

(*c*) The use of the staff in practicing or preparing for sight-singing.

(*d*) Frequent practice in individual singing.

(*e*) Ear-training for the development of tonal and rhythmic thinking.

(*f*) Occasional use of accompaniments to songs previously learned.

(*g*) Learning to listen to good compositions for the sheer joy and charm of their beauty. Also to listen to the salient features of the imitative or descriptive phases involved; and to the simple arrangement of recurring phrases or "tunes" and rhythmic patterns.

Attainments

(*a*) Ability to sing correctly and pleasingly 40 to 60 new songs, 20 of which are to be memorized and which shall include two stanzas of "America." It is also suggested that some of the songs of the first year be kept in repertory.

(*b*) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits 6 to 8 of the songs sung by the class as a whole.

(*c*) Not more than 5 per cent of the entire class to be "monotones" at end of year. The other pupils to sing without bad vocal habits, with musical enjoyment, and with good musical effect.

(*d*) Ability by end of year (or by the middle of the following year, according to procedure) to sing at sight, with syllables, easy melodies in the usual nine major keys, containing notes and rests one, two, three, and four beats in length and employing diatonic tones in stepwise progressions and with simple skips.

(*e*) Ability to recognize some 5 or 6 good compositions on hearing the first few measures of each; to follow and recognize a recurrent theme in a new song or new piece of very simple structure; and a tendency to prefer compositions that have real musical merit and charm to those that are weak or common.

THIRD YEAR

Aims

(*a*) Continued correction of "monotones"; development of free and beautiful singing of songs; development of the song-repertory along lines appropriate to the taste and expanding powers of the children; development of aural power and extension of it to new features; further development of appreciation, particularly in the direction of pleasurable attention to the expressive and structural beauties of music.

(*b*) Development of an elementary degree of power and skill in independent sight-singing.

Material

(*a*) Books of music in the hands of the pupils; these books to contain three types of musical material, namely:

(1) Rote songs of appropriate interest and elaborateness.

(2) Songs that may be taught partially by rote and partially by reading.

(3) Easier material for sight-singing.

All of this material, with the possible exception of the first group, should be printed in large type and open distribution on the page.

(*b*) Blank music paper or music writing books ruled with a wide staff, in the hands of the pupils.

(*c*) A keyboard instrument.

(*d*) A pitch-pipe and staff-liner.

(*e*) A phonograph and 25 good records.

Procedure

(*a*) Singing rote songs for pleasurable musical experience.

(*b*) Systematic practice in sight-singing.

(*c*) Ear-training for the development of tonal and rhythmic thinking.

(*d*) Individual song-singing and sight-singing; each child to sing individually at least once a week.

(*e*) Liberal use of a keyboard instrument for illustrative purposes and accompaniments, but not for leading.

(*f*) Listening to good musical compositions as largely unanalyzed musical experience; observation or analysis to be largely in connection with the songs sung, but also in some degree with the larger compositions heard; and to consist of features of structure or design, such as observing recurrences of themes, sequences, and variation on them, etc.; and to be pursued in the spirit of recognizing the beauty and charm of such features of musical design.

Attainments

(*a*) Ability to sing correctly and pleasingly 40 to 60 new songs, at least 10 of which shall be memorized, and which shall include the four stanzas of "America." It is also suggested that some of the songs of the preceding years be kept in repertory.

(*b*) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, 8 to 10 of the songs sung by the class as a whole.

(*c*) The "monotone" to be practically eliminated. Individual attention should be given to special cases.

(*d*) Ability by end of year to sing at sight, by syllables, easy melodies in any of the usual nine major keys; these melodies containing stepwise progressions and skips of 3ds, 4ths, 5ths, 6ths, and 8ths and employing at least notes and rests one, two, three, or four beats in length, and two notes to the beat; also knowledge of some twelve of the more familiar signs and terms used in connection with staff notation.

(*e*) Ability of at least 25 per cent of the pupils to sing as well individually, at sight, as the class can sing as a whole.

(*f*) Power that enables the pupils to recognize by sound that which they know by sight, and vice versa, *i.e.*, " see with the ears and hear with the eyes." — Luther Whiting Mason.

(*g*) Increased power to attend to, and give account of, the salient points of design in the music introduced, and increased sympathy for, and pleasure in, those factors that make for charm of musical design and expressive quality; also, ability to recognize and identify some 8 or 10 standard musical compositions when the first few measures of each are played.

PART TWO

A. TYPE LESSONS FOR THE FIRST BOOK

Each book of The Music Hour presents for study an organized series of progressive topics. This arrangement conforms in general to that of the Standard Course of Study (See p. 29).

There are many practical ways of presenting these lessons. The following Type Lessons are offered for such use as the supervisor and teacher may find desirable. They are the result of long experience in the classroom.

CHAPTER TWELVE. Teaching the Rote Song

The rote song. Music supervisors, special teachers of music, and grade teachers are familiar with the procedure for presenting rote songs in the primary grades. There is more than one way of teaching a rote song, and no fixed procedure is advocated, but there are several points which should be made clear in presenting the material of The Music Hour. The following outline of steps is suggested for teaching a rote song.

1. Presentation of song so as to arouse interest and create atmosphere.
2. Teacher sings entire song.
3. Teacher sings first phrase; children imitate.
4. Teacher sings second phrase; children imitate.
5. Teacher joins the two phrases; children imitate.
6. Remaining phrases learned in same manner.
7. Teacher sings entire stanza, to give new idea of the whole with its combined parts.
8. Children sing entire stanza.
9. Words of remaining stanzas taught.
10. Accompaniment added, if an instrument is available.

In beginning the study of The Music Hour, First Book, the earliest rote songs should be taught without the books in the hands of the children. As soon, however, as each song is learned by the children, the teacher should direct them to open their books to the corresponding page and should lead them in following the words and notation as they sing the now familiar song. It is understood that in following the notation there is to be no attempt at specifically directing the children to observe details. They are merely following the general line of notation as they sing, and not until the first observation song is studied will any detailed observation be expected of them. In the meantime, however, the teacher can very properly review the song phrasewise, the children singing a phrase at a time after the teacher sings the phrase. Alternate singing of phrases by individuals and groups is also suggested. It must be remembered that this phrasewise singing should never be of such nature that the children conceive of the song as a mechanical exercise, but always in such manner that the spirit of the song is retained.

In coming back again and again to the songs in the book, the teacher on every occasion should lead the children to see fresh beauties and joy in the music. As is discussed under Chapter Six, Music and Art, the pictures in the book have a specific part in the pedagogical plan. They can be made of great value both in stimulating the interpretative singing of the songs and in securing interest and closer attention to the details of notation.

FIRST TYPE LESSON. **Teaching a Rote Song**

A. Without the Books in the Hands of the Children

Teacher's aim. To teach the song " Good Morning " (First Book, p. 2) so that the children can sing it with pleasure, beautifully, and correctly, and in the bright mood characteristic of the song.

Child's aim. 1. To learn this lovely new song about " Good Morning " and to sing it as beautifully as possible.

2. To learn a new song to sing in the morning at home and at school.

3. To learn it so quickly and so well that he can sing it alone at the end of the period.

Situation. The children have sung many simple rote songs. They may now sing songs, taught by rote, which contain rhythmic and melodic elements too involved for technical study in the primary grades. Their experiences with these songs will provide a background upon which to build later. This song (Good Morning) is of a character which suits it for frequent use at home and at school.

Presentation

Subject Matter

2

Good Morning!
Rote Song
G. A. Grant-Schaefer
G. A. Grant-Schaefer
Good morn - ing! Good morn - ing!
Good morn - ing!
The sun shines a - bove us to - day;
So we'll work while we work,
And play while we play.
That's the way to be hap - py and gay.

Good morning! Good morning! Good morning!

Procedure

A. " The new song that we shall learn today is very pretty. After I sing it to you, I shall ask you to tell me when and where you think we might use it."

The teacher sings the song as beautifully as she can, with a bright spirit. The children discuss the words and the significance of the song. They also suggest when and where it may be sung.

They tell of the mood of the song.

The teacher sings the song again to let the children see whether they have heard everything in it. She sings it all through a third time, asking the children to try to remember the words.

B. The teacher sings the first phrase.

The children sing first phrase. (It may be preferable to present the first and second motives separately.)

Teacher sings second phrase.

Subject Matter	*Procedure*
The sun shines above us today;	Children sing second phrase. Teacher sings first and second phrases. Children sing first and second phrases. Teacher sings third phrase, first motive.
So we'll work while we work,	Children sing third phrase, first motive. Teacher sings third phrase, second motive.
And play while we play.	Children sing third phrase, second motive. Teacher sings fourth phrase.
That's the way to be happy and gay.	Children sing fourth phrase. Teacher sings third and fourth phrases. Children sing third and fourth phrases.

C. "Now let us go back and see how much we remember!"

Teacher repeats phrasewise process, but this time stops to drill on any figures not perfectly sung. Perhaps she divides the phrases for the purpose of drill. The third phrase, for instance, is very long, and probably would need to be divided for one or two repetitions.

Alternate phrases sung by different rows.

Teacher sings a phrase; class, the next one.

D. Children sing entire song without aid of teacher as soon as possible.

Summary.

"Try to remember this song, so that you can sing it in opening exercises in the morning. We shall have our books in the music lesson tomorrow, and you will like to see who is singing 'Good Morning' in the picture in the book."

FIRST TYPE LESSON (*Continued*). Teaching a Rote Song

B. With the Books in the Hands of the Children

Rote songs with books in children's hands. Except for the first few songs in The Music Hour, First Book, the teaching plan for the First and Second Books is that the rote songs be learned by the children with books in hand. Not less than one song each month should be taught without the open book, the teacher endeavoring to secure concentrated and undivided aural attention. In these cases, however, there should always be subsequent references to the book with the same plan of following the notation phrasewise as was suggested above.

Many musical people have experienced a learning process similar to the one here suggested when in childhood in their homes they followed the music that the older members of the family were singing and playing. Often such people cannot remember when they first learned to read music as that power was spontaneously and unconsciously developed by absorbing their knowledge from the printed page as they sang, a process here suggested in the rote song study of The Music Hour.

Teacher's aim.

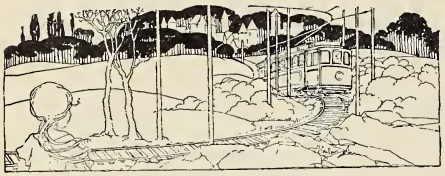
1. To teach the song "The Street Car" (The Music Hour, First Book, p. 14) so that the children will sing it with pleasure, beautifully, and in the characteristic mood.
2. To lead children gradually to associate the appearance of the page with the tones of the song.

Child's aim.

1. To learn a lovely new song and to sing it beautifully.
2. To learn the song quickly and well.
3. To see the pictures and to follow the notes.
4. To learn how to sing from the music book.

Situation. The children have learned several new songs and later have sung them while looking at the books. They have given some slight attention to the general distribution of the notes on the page by singing the familiar songs phrasewise while looking at the page.

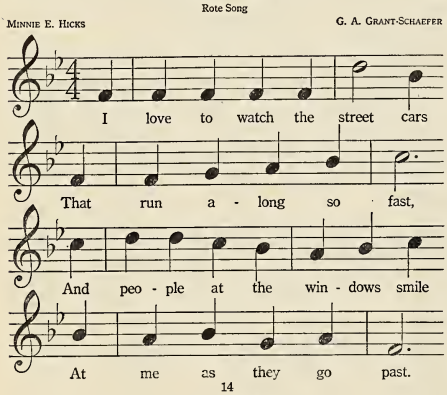
Presentation



The Street Car

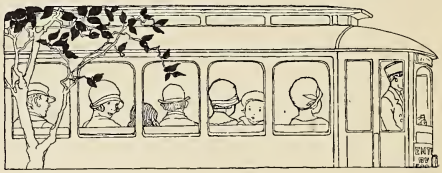
Rote Song

MINNIE E. HICKS G. A. GRANT-SCHAEFER



14

Subject Matter



Procedure

A. "Let me see if everybody can find page 14 in the music book. I shall know that you have found the place when I see you sitting in the correct singing position."

"What is the song about?"

Here follows a very brief discussion of the subject of the song, the picture, etc.

B. The teacher sings the song, the children silently following from the books. This may be repeated, possibly followed by a few comments on some interesting thought suggested by the song.

Subject Matter	*Procedure*
	C. The song is then taught phrasewise, as follows:
	1. Teacher sings first phrase; children imitate.
I love to watch the street cars	
	2. Teacher sings second phrase; children imitate.
That run along so fast,	
	3. Teacher sings first and second phrases; children imitate.
	4. Teacher sings third phrase; children imitate.
And people at the windows smile	
	5. Teacher sings fourth phrase; children imitate.
At me as they go past.	
	6. Teacher sings third and fourth phrases; children imitate.
	7. Teacher sings first, second, third, and fourth phrases; children imitate.
	8. Teacher sings fifth phrase; children imitate.
So many, many people	
	9. Teacher sings sixth phrase; children imitate.
Get on and off each car;	
	10. Teacher sings fifth and sixth phrases; children imitate.
	11. Teacher sings seventh phrase; children imitate.
I wonder where they're going,	
	12. Teacher sings eighth phrase; children imitate.
I wonder who they are.	
	13. Teacher sings seventh and eighth phrases; children imitate.
	14. Teacher sings fifth, sixth, seventh, and eighth phrases; children imitate.
	15. Teacher sings entire song; children imitate.
	D. Children sing entire song without aid of teacher as soon as possible.

Summary

"You have learned another happy song, and you have helped by following in your books the phrases as we sang them. If you follow the words and notes of your songs carefully, you will some day learn to read songs for yourselves."

CHAPTER THIRTEEN. Teaching the Observation Song

The observation song. The observation songs in the First and Second Books of The Music Hour are intended for a more specific study of notation than that suggested for songs taught by rote and afterwards sung with books in hand. The observation songs should ordinarily be taught aurally, that is, without the books in the hands of the children, although occasionally the teacher may prefer to have the notation followed as the song is taught. Under all circumstances the observation songs should first be presented as rote songs. The details of work in observation should come after the song has been thoroughly learned rather than during the process of learning the song.

The observation songs in the First and Second Books have been so designated because each song contains some musical idea that is to be definitely studied. The following steps are suggested for the presentation of observation songs.

SECOND TYPE LESSON. Teaching an Observation Song

See " Feathers," First Book, p. 8.

The tonic chord figure. (To be developed in four lessons.)

Teacher's general aim, To Teach a Tonic Chord Figure.

1. By giving the children the experience of singing an attractive song with words.
2. By singing with neutral syllables to focus the attention on the melody.
3. By teaching the *so-fa* syllables in order to give definite names to tone relations.
4. By visualizing the notation, in order to associate the ear experiences with the written " picture " (the children to recognize by eye what they know by ear); and to give the children the power to sing the figure which they recognize in the notation.
5. By specific drill on the figure; ear and eye.

Situation. The children have learned many songs by rote and have had the pleasurable experience of group and individual singing. In the latter months of grade one they have had a limited training in singing a few familiar songs with neutral syllables, in observing phrase repetition, and in singing *so-fa* syllables by rote. In grade two, with the First Book in their hands, they have followed the notation of a few rote songs. They are now ready to learn something further concerning the musical content of the songs they sing.

Lesson One. Rote Presentation

Teacher's aim. To teach by rote the song " Feathers," so that it becomes an enjoyable experience, and so that all children sing it freely and correctly.

Child's aim. 1. To learn a new song about " Feathers."
2. To have fun singing.

Situation. The children need to know this song and to experience singing it freely as a basis for further study of its musical content.

Presentation

Subject Matter	*Procedure*
The song " Feathers," First Book, p. 8	Introduce and teach this song in accordance with the Type Lesson for Teaching a Rote Song.

Lesson Two. Neutral Syllables and Phrase Repetition

Teacher's aim.

1. To focus the attention of the children upon the melody of the song " Feathers."
2. To make use of their singing experience to teach recognition of phrase repetition.

Child's aim.

1. To review the song "Feathers " which they enjoyed yesterday.
2. To discover which phrases of the melody are alike.

Situation. The children have had the musical experiences which prepare them to study what they sing.

Presentation

Subject Matter

The song " Feathers," First Book, p. 8

8
Feathers
Observation Song
JEAN NEAL
ELEANOR SMITH
Feath - ers in a pi - geon's breast!
You and I could nev - er grow
Who has ev - er seen
An - y - thing so fine.
Bright - er blue or am - e - thyst,
On - ly lit - tle pi - geons know
Chang - ing red and green?
How they glow and shine.

The song " Feathers " with syllable *loo*

Feathers in a pigeon's breast!

Procedure

A. Review the song " Feathers."

" Let us make our voices very beautiful as we sing."

The children sing the song with words.

B. " Now we are going to sing this song differently. I will sing it for you."

Teacher sings the song with *loo*.

Class sings song with *loo*.

C. " Now I shall sing the first phrase and you may sing it after me."

Teacher sings first phrase with *loo*, writing phrase mark as she sings. The children repeat, teacher pointing along the line of the first phrase mark.

" Now we shall do the same with the second phrase."

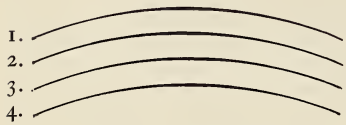
Teacher sings and marks second phrase and children repeat as she points.

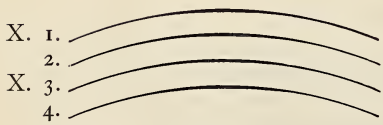
Subject Matter

Who has ever seen

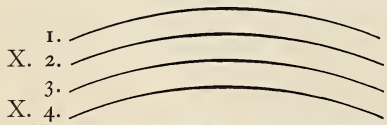
Brighter blue or amethyst,

Changing red and green?





The first and third phrases sound alike.



The second and fourth phrases are not like the first and third, nor like each other.

Procedure

"Now let us take the third phrase." The process is repeated with the third phrase. (Do not repeat from the beginning.)

"Now the fourth phrase."

Fourth phrase as before.

"Now let us sing the whole song with *loo* as I point to the phrases."

D. "How many phrases do we find in the song?"

Four phrases.

"I shall number them so that we may know which phrase we are talking about."

E. "Now I shall sing a phrase and then you sing the next phrase."

Teacher and children sing alternate phrases with *loo*, teacher pointing along phrase marks as she and the children sing. This step may be varied indefinitely, by various alternations of teacher and children, by various rows or groups of children, by various individual children, etc. Also certain children may be called upon to point as others sing. The drill may be carried to the point of indicating phrases in varied successions.

F. "I shall now sing a phrase with *loo* and you sing the same phrase with the words."

Teacher sings first phrase with *loo*, always pointing. Children sing first phrase with words.

Teacher sings second, third, and fourth phrases with *loo*, children responding to each with words.

G. Teacher sings first phrase with *loo*, children respond with words; she then repeats this procedure with the third phrase.

Children discover that first and third phrases sound alike.

Teacher sings second and fourth phrases with *loo*, children responding to each with words, and discovering that these two phrases are unlike each other and unlike the first and third phrases. These operations may be greatly varied by having responses from alternate groups and from individuals, and by having individuals do the pointing to the phrase marks as others sing.

Summary

" We have noticed that the first and third phrases sound alike and that the second and fourth phrases are not like the first and third nor like each other."

" Tomorrow we shall learn still another way of singing this song."

Lesson Three. *So-fa* Syllables

Teacher's aim.

1. To teach the *so-fa* syllables as " another verse " to the song " Feathers."
2. To add to the children's impression that the first and third phrases are alike.
3. To provide further background for experience with the tonic chord.

Child's aim.

1. To learn a new way of singing " Feathers."
2. To find again which phrases are alike.

Situation. The children are now at the point where they need to know the *so-fa* syllables in order to have a name for tone relationship, thereby helping to give definiteness to their tonal thinking.

Presentation

Subject Matter	*Procedure*
The *so-fa* syllables of the song " Feathers"	" Today we shall learn a new verse of ' Feathers.'
	" First we shall sing the song with words and with *loo*."
	Children sing with words and *loo*.
d̄o-so-mi-do-re-mi-fa	Teacher sings first phrase with syllables.
	Children sing first phrase with syllables.
	" Which phrase is like the first ? "
Third phrase is like first *d̄o-so-mi-do-re-mi-fa*	" Then we may sing the same syllables for the third phrase."
	Children do so.
mi-fa-so-la-so	Teacher sings second phrase with syllables.
	Children sing second phrase with syllables.
d̄o-so-mi-do-re-mi-fa *m̄i-fa-so-la-so* *do-so-mi-do-re-mi-fa* *mi-so-re-mi-do*	" Now let us sing the syllables as far as we have gone."
	Teacher sings fourth phrase with syllables.
	Children sing fourth phrase with syllables.
	Children sing entire song with syllables.
	Teacher sings a phrase with *loo*.
	Children answer with syllables.
1. 2. 3. 4.	(The teacher will use her ingenuity in varying this procedure.)
	Teacher sings a phrase with words.
	Children answer with syllables.
	Teacher sings a phrase with syllables.
	Children answer with words, etc., etc.
	Throughout this drill the teacher should point to the phrase marks.

Summary

" Today we found that when the phrases sounded alike the syllable names were the same also."

" Tomorrow we shall see how this song looks when written on the board with notes."

Lesson Four. Staff Notation

Teacher's aim.

1. To present the song " Feathers " in staff notation.
2. To connect definitely the singing experience with the " picture " of the song. To associate ear and eye impressions.
3. To study the tonic chord figure from notation and to drill upon it.

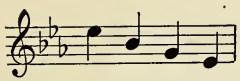
Child's aim.

1. To see how the song looks.
2. To find in the " picture " all that he found when he sang the song.

Situation. The children are thoroughly familiar with the song. They have enjoyed singing it. The interest of the children has been aroused in noticing " how the melody goes." They know the *so-fa* syllables of the song.

Presentation

Subject Matter	*Procedure*
The song " Feathers " (notation)	*A.* Teacher has copied the notation of the song " Feathers " on the board, without words. (Each phrase occupies a line, just as the song is written in the book.) The song should be copied at a point on the board where it may be left for two or three days, and also where there may be a place beside it to copy another song for a single lesson. Both may be erased after this second lesson.
The song	Teacher points phrasewise while children sing the song with words.
	B. Teacher points, children sing with *loo.*
	Teacher points, alternate groups and individuals sing phrases with *loo.*
Entire song with syllables	*C.* Teacher points phrasewise while children sing entire song by syllables.
	Teacher points to various phrases, children sing syllables.
	Alternate groups and individuals sing syllables as teacher points to phrases.
The phrases	*D.* Teacher points as she sings words of phrase.
	Children answer with syllables.
	E. Teacher leads children to discover that first and third phrases look alike, as well as sound alike — that in fact they are the same.

Subject Matter	*Procedure*
The tonic chord 	*F.* "Now I shall surround a part of a phrase with my two hands, and you are to sing only the part between my hands." She surrounds the tonic chord figure of the first phrase; children sing. She then does the same with the tonic chord figure of the third phrase. "Is there anyone who can come to the board and enclose the notes and sing just what we have sung?" Several children volunteer and are called upon to do so. *G.* Teacher writes the figure at another place on the board and occasionally points to it while singing the first tone by syllable, *do*. Children, class, group, or individual, sing the figure.
Review of entire song	*H.* Teacher pointing, the children sing the entire song by words, *loo*, and syllables.
The song in the book (First Book, p. 8)	*I.* "Now we shall find this same song 'Feathers' on page 8 of our Music Hour books." Children open books and sing the song as a whole and phrasewise as called for, by words, *loo*, and *so-fa* syllables classwise, groupwise, and individually. While singing phrasewise the children may move their index fingers in phrase curves under the notation of the phrase, thereby showing that they are looking at the correct place on the page. *J.* With the index fingers of the two hands the children surround the tonic chord figures in the first and third phrases and sing them. The study of the song from the book is a review and repetition of the lesson from the board.

Summary

"We are learning to know what music notes say. Tomorrow we are going to have a lovely time! We shall sing a new song from the notes on the board. Perhaps we shall find in it some of the things we have seen in the song we have been studying."

NOTE FOR THE TEACHER. Each subsequent observation song as it comes in the outline of the year's work is to be studied in the same manner. At the bottom of page 12 it will be noted that the song on that page specifically develops the tonic chord. Further development of the tonic chord occurs in the observation song on page 20. The observation song on page 33 presents neighboring tones, as do also the observation songs on pages 36 and 44. The observation song on page 58 presents diatonic figures which also occur in the observation songs on pages 66 and 72.

CHAPTER FOURTEEN. Teaching the Reading Song

The reading song. Following the procedure in teaching language reading, the First Book of The Music Hour offers entire musical thoughts for recognition and recall material. Every effort is made to prevent the "note-to-note" process which is stifling to real thought-gaining from the printed page. Just as language reading through the recognition of this principle has become an entirely different practice from that of a generation ago, so the application of this procedure to the reading of music is leading children to a new and freer acquisition of musical impressions from the printed page.

To facilitate this procedure a limited number of the early reading songs contain literal repetitions of an entire familiar phrase. In learning the new song the children must give to the phrase its full musical value in the new association and with the new text. Indeed, all reading experience should be motivated to the learning of a new song with the attendant pleasure in the music itself.

THIRD TYPE LESSON. Teaching a Reading Song

See "The Children That People Love," First Book, p. 9.

The tonic chord figure

Teacher's aim.

1. To call into play the children's power to use the tonic chord figure and other melodic groups studied in the song "Feathers."
2. To show the children that they are now able to sing from the written music and that the music notation really "tells them what to do."
3. To further impress upon the children the sound and appearance of the tonic chord figure.
4. To lead the children attentively to notice music notation.

Child's aim.

1. To learn a new song.
2. To find familiar things in the new song.
3. To sing the new song "from the notes."
4. To show how well he remembers what he has been studying.

Situation. The children are ready to *apply* their knowledge and power to singing a new song from the notation. The notation of "Feathers" is still on the board, and beside it the teacher has written notes and words of "The Children That People Love."

Presentation

Subject Matter	*Procedure*
"Feathers" (First Book, p. 8) (Notation on board)	*A.* "Let us first sing the song, 'Feathers.'" Children sing with words and syllables. The notation, without words, is still on the board, and the teacher may make such reference to it as she desires.

Subject Matter

"The Children That People Love" (First Book, p. 9) (Notation and words on board)

9
The Children That People Love
Reading Song
Emilie Poulsson
Adapted
1. Frisk - y as a lamb,
2. Hap - py as a lark,
Bus - y as a bee,
Gen - tle as a dove,
That's the kind of boy
That's the kind of girl
Peo - ple like to see.
Ev - 'ry one will love.

The first phrase is like the second phrase of "Feathers."

The third phrase is like the first.

The first and third phrases.

The second phrase is like part of the first phrase of "Feathers."

The fourth phrase is almost like the second.

Procedure

B. "We have a new song on the board. Let us read the words of the song and get the story. Look carefully at the notes of the new song."

C. "Can you find in the notes anything that you already have seen?"

Children discover that the first phrase is like the second phrase of "Feathers."

D. "Do you see anything else that you know?"

The children discover that the third phrase is like the first.

E. Children sing the first and third phrases with words, then *loo*, and syllables.

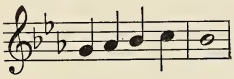
This is done by comparison with the similar phrase in "Feathers," repeating the familiar phrase as may be found necessary to serve as a background for the singing of the new phrase.

F. Some child discovers that the second phrase is like the first part of the first phrase of "Feathers."

Children sing second phrase with words, *loo*, and syllables.

G. The fourth phrase is then discovered and sung.

The ending of the fourth phrase is differ-

Subject Matter	*Procedure*
	ent from any figure in either this song or "Feathers." If the children are able to discover this difference and sing correctly, the teacher should let them do so, though she need not hesitate to assist them over the final two notes. Under no circumstances should this point be made the occasion for slow, hesitating "note-to-note" reading drill.
The entire song.	*H.* Children now sing the entire song with words, *loo*, and syllables.
Phrases of the song.	*I.* Groups sing alternate phrases. Individuals sing by phrases. This is the place for much varied phrasewise note-reading drill.
The tonic chord figure.	*J.* As in "Feathers," there is drill in surrounding and singing the tonic chord figure in the new song.
The song (in the book, p. 9).	*K.* "Now open your Music Hour books to page 9 and sing the words and syllables of our new song." Many variations should be introduced in this drill, including alternation of groups and individuals, and practice in surrounding and singing the tonic chord figures.
The motive of the first phrase. 	*L.* Beside the tonic chord on the board, the teacher writes the motive of the first phrase of "The Children That People Love," which, of course, is the same as the second phrase of "Feathers." Drill is given in singing this motive and the tonic chord.

Summary

"You will always be able to sing either of these little tunes wherever you find them."

"Tomorrow we shall sing the songs again. Perhaps we can sing them without the books."

NOTE FOR THE TEACHER. Throughout the First Book and in most of the material of the Second Book, the teacher will find that the reading will be improved by stressing the ready recognition and repetition of familiar elements while she assists in the unfamiliar ones, rather than by insisting upon the mastery, note-by-note, of the unfamiliar idea. Musical sight reading can come only through the development of a feeling for the musically natural tonal and rhythmic successions, and this feeling is developed by spontaneously carrying through the music from phrase to phrase, not by slow and laborious note-by-note calling.

CHAPTER FIFTEEN. Teaching the Study Song

The study song. The essential difference between what is designated a study song and what is designated a reading song lies in the degree of literal repetition of the preceding observation song material. The reading songs as a rule are very readily associated with material immediately preceding, whereas the study songs offer at least certain portions of material which are not familiar. In teaching the study song, therefore, the aim of the teacher should be to assist the children in the portions of the song which are not repetitions of previous experience while withdrawing all but the most necessary assistance in the sections where the progression is familiar. An important step in the study song is familiarizing the children with the new figure material of the song. Ordinarily this can best be done after the song has been learned rather than before, because the object in learning the song is not the mastery of music symbols or of musical figures, but first and all the time, the *learning of a new song.*

Recognition of familiar elements. In both the reading and the study songs the teacher should see to it that the children do not encounter surprises; that they are sufficiently aware that certain specific material in the song is familiar; hence, something that they can readily sing. This analysis of the material, prior to singing the song through, should not be so elaborated as to be a time-wasting step. Many teachers are prone to do so much of this kind of work that the actual singing is relegated to a minor place in the program. Exactly the reverse should be the case. The children should be trained to take not more than a hint from the teacher, and indeed more frequently to discover for themselves the familiar elements and be prepared to do their reading accordingly.

FOURTH TYPE LESSON. Teaching a Study Song

See " Hallowe'en," First Book, p. 16.

Extension of use of tonic chord and other familiar figures

Teacher's aim.

1. To assist the children to apply their experiences with these elements to successful, pleasurable reading of the new song " Hallowe'en."
2. To give additional drill on familiar figures.
3. To add to the children's power to use music notation.

Child's aim.

1. To have another song to sing.
2. To find familiar figures in the new song.
3. To sing the new song " from the notes."

Situation. The children have had considerable singing experience with these elements. They have also studied them by ear and by eye in the songs " Feathers " and " The Children That People Love." They have also had drill upon the specific figures which occur in the new song. The teacher realizes that there are some new figures in the new song. These she will assist the children to discover, and if necessary, she will teach them by rote.

Presentation

Subject Matter

"Hallowe'en," First Book, p. 16

16
Hallowe'en
Study Song
Abbie Farwell Brown
W. Otto Miessner
Hal - low - e'en! Hal - low - e'en!
Hal - low - e'en! Hal - low - e'en!
Oh what fun - ny things are seen!
Lan - terns light the mag - ic scene.
Witch - es' hats, Coal black cats,
Danc - es queer, Shrieks of fear,
Broom - stick rid - ers, mice and rats!
Strang - est night in all the year!
1.
2.

Procedure

A. The teacher has written the song on the board, melody and words, phrasewise.

The tonic chord is familiar.

The entire second phrase is familiar.

mi-re-do is familiar.

so-fa-mi is the only unfamiliar figure.

Hallowe'en!

B. "In this song you will find some things that you know. Who sees something we have had before?"

Child discovers ***do-so-mi-do.*** He points and class sings with syllables and words.

Then someone discovers that entire second phrase is familiar ("Feathers," first phrase). Class sings second phrase with words and syllables. Someone discovers that ***mi-re-do*** is also familiar (last phrase, p. 9).

Children sing this with syllables and words as many times as they find it in the song.

C. Children sing as much of the song as they know, and discover that ***so-fa-mi*** is the only part they have not had.

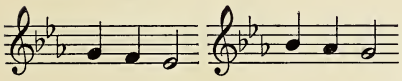
"Who can sing it?"

Someone will, or teacher teaches it by rote.

D. "Now we can sing the entire song. Sing the first figure."

Children do so with words or syllables.

"Sing the second figure."

Subject Matter	*Procedure*
Hallowe'en !	Children do so with words or syllables. "Now sing the entire first phrase."
Hallowe'en ! Hallowe'en !	Children do so with both words and syllables. " Can you sing the third phrase ? "
Witches' hats, Coal black cats,	Children know that it is like the first phrase, and sing with words and syllables. " Can you sing the second phrase ? "
Oh what funny things are seen !	Children realize that it is a familiar melody, and sing with words and syllables. " Sing the final figure of the fourth phrase."
mice and rats !	Children observe that it is like the opening figure of the song and sing with words and syllables. Sing the whole fourth phrase.
Broomstick riders, mice and rats !	Children sing with words and syllables. " Now sing the entire song." Children sing with words and syllables.
Diatonic figures. 	*E.* The teacher writes the two diatonic figures of the song on the part of the board devoted to figure study, and drills are given on this and the previous material.
The song from the books, First Book, p. 16.	*F.* The children turn to page 16 of The Music Hour, and sing the entire song with words and syllables. It then becomes the material for group and individual singing by phrases. The children surround the figures with their fingers as they are sung by groups and individuals.

Summary

" In every new song you will be sure to find something that you know. Always look quickly to find what you already know. Tomorrow we shall see if you can remember this song. Shall we learn some more new songs from the notes ? "

CHAPTER SIXTEEN. The Study of Time

Rhythmic relations. The teacher will note that wide rhythmic variety is offered in the First Book of The Music Hour through the rote songs and through correlation with the rhythmic games and the toy orchestra. The study material of the First Book is consistently kept to the very simplest rhythmic relations. The plan is to present this study material through observation songs in which the children discover the notation of familiar rhythmic groups.

Presentation of the time element. The question naturally arises, in following the procedure outlined, how to present the time elements in the reading songs and study songs. There are four suggestions which, if carefully observed, will meet all the time problems in the First Book.

1. Always maintain a *rhythmic swing* to the music.

2. Observe that in the First Book the notes suggest only two activities: (1) singing with a steady flow, *i.e.*, quarter notes; and (2) holding the tone, *i.e.*, half, dotted-half, and whole notes. The length of the holding is determined by the rhythmic swing of the music.

3. Always determine the rhythm of a song by scansion. This will nearly always be adequate to the needs of the class.

4. If a further means of determining the time is necessary, there are two ways of doing so: (1) observe the notes which indicate tones to be held; (2) refer to similar rhythmic figures in previously learned songs.

The material of the First Book of The Music Hour is so organized that by following these suggestions the children can master every rhythmic problem in the reading and study songs.

CHAPTER SEVENTEEN. Additional Topics of the First Book

The study material of the First Book includes the additional topics, "Neighboring Tones" and "Diatonic Successions." These melodic figures are treated through observation, reading, and study songs as were the earlier topics of the year. The following Type Lesson Outlines will serve still further to clarify the presentation of these topics.

Grandma
Observation Song
Ann Underhill
Old Tune
When Grand - ma comes to vis - it,
She tells us of her school - mates,
For, sit - ting by the win - dow
She tells us of her broth - ers,
Oh, then we are so hap - py,
Her fa - ther and her moth - er,
She tells us fun - ny sto - ries
Her sis - ters and the oth - ers,
So glad to have her come;
And how they used to live,
Of when she was a lit - tle girl.
And of the games they used to play.

TYPE LESSON OUTLINE. Neighboring Tones

I. **Observation song:** "Grandma," First Book, p. 36
First Step: Teach the song by rote in the usual way.
Second Step:
1. Review the song.
2. Sing with *loo*.
3. Teach *so-fa* syllables by rote.
4. Lead the class to discover that this song does not follow the ***do-mi-so-do*** line, but that it often moves in a step-wise line.
5. Drill on syllables, and review words.

Third Step:
1. Review the song, with books in hands of children, singing words.
2. Sing song with syllables. Children note again the step-wise lines of the melody.
3. Teacher puts figures on board and drills with syllables and *loo*.
4. Teacher calls attention of children to figures on page 37. (At foot of page)
5. Children sing these.
6. Children sing words of same figure in "Grandma."
7. Teacher sings different figures; children "frame" and sing (with *loo*).
8. Children sing entire song with *loo* and words.

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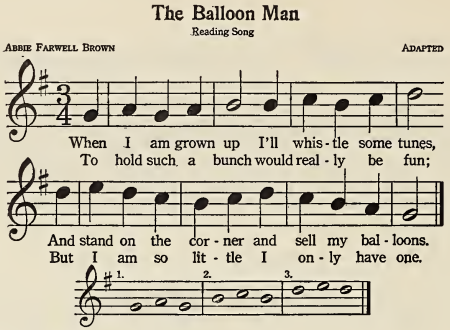
II. **Reading song:** "The Balloon Man," First Book, p. 37
1. Review "Grandma," singing words, *loo*, and syllables. (Books in hands of children)
2. Observe "The Balloon Man."


The Balloon Man
Reading Song
Abbie Farwell Brown
Adapted
When I am grown up I'll whis - tle some tunes,
To hold such a bunch would real - ly be fun;
And stand on the cor - ner and sell my bal - loons.
But I am so lit - tle I on - ly have one.
1.
2.
3.

Note accent in scansion of "Balloon Man."
(*a*) Find familiar figures.
(*b*) Compare with figures in "Grandma."
3. Frame and sing ***do-re-do, mi-fa-mi, so-la-so,*** with *loo*.
4. Read words for content.
5. Scan words (rhythm is familiar).
6. Sing song with words, *loo*, and syllables.
7. Teacher sings figures with words; children "frame" and sing with syllables.
8. Teacher sings figure with syllables; children "frame" and sing with words.
9. Vary the drill by having groups and individuals "frame" and sing figures.
10. Sing entire song with words and syllables.

TYPE LESSON OUTLINE: Diatonic Successions

(Books in the hands of the children)

First Step: Observe song "Lincoln," First Book, p. 40
1. Read the words for story content.
2. Scan the words (rhythm is very familiar).
3. Find any familiar figures; sing them.

Second Step: Sing the song with words and syllables
1. Children note the melody line — the "step-wise" progression.
2. Teacher calls attention to figures at foot of page.
3. Children sing these.
4. Teacher puts these figures on board and "plays games" with them.
5. Teacher sings a figure of song with *loo*, children "frame" and sing syllables and words.
6. Teacher varies procedure through individual, group, and class singing.
7. Sing the entire song with words and syllables.

B. TYPE LESSONS FOR THE SECOND BOOK

CHAPTER EIGHTEEN. Lesson Plans for the Second Book

The rote songs. In Chapter Twelve the plan of presenting the rote song was outlined for the First Book. There is no difference in the procedure proposed for the work of the Second Book.

The educational program of The Music Hour lays great emphasis on the singing of many beautiful rote songs as the background of musical experience for the children. Therefore, throughout the third grade there is a wealth of rote song material provided for this purpose. If it is desired, these rote songs may be taught with the books open in the hands of the children, but the primary emphasis is not to secure reading ability through learning rote songs from the printed page, but rather to learn many charming songs and to sing them with artistic interpretation and with beautiful tone quality.

The observation song. The general treatment of the observation songs in the Second Book of The Music Hour is like that in the First Book. However, it will be noted that in addition to observation of tonal relationships the Second Book takes up the study of the most elementary forms of rhythmic notation. The detailed treatment of the observation material in the Second Book logically comes in connection with the presentation of each topic. These topics and the observation songs through which they are presented are listed herewith, and some type lesson outlines are given.

Tonic Chord and Study of Time, "The Fly," p. 4
Neighboring Tones, "Don't Give Up," p. 16
Two Sounds to a Beat (separate eighth notes), "Five Little Girls," p. 27
Diatonic Successions, "King Winter," p. 40
Two Sounds to a Beat (connected eighth notes), "Busy Bee," p. 52
Sequential Diatonic Succession, "The Ship," p. 63
Six-eight Measure, "The Dairy Maids," p. 75
Intervals, "Naming the Trees," p. 91
Dotted Quarter and Eighth Notes, "The Windows," p. 99
Chord Sequences, "Pussy-Cat, Pussy-Cat," p. 112

The teacher will note that there is one observation song for each topic and that there is one topic for each month of the school year.

Study and reading songs. After a topic has been presented through an observation song, the children are led to apply their experience by learning from notation new songs in which the topic occurs. These new songs are classified as study and reading songs.

The teacher should remember that every new idea is first experienced in a rote song, and that it then becomes the subject of an observation lesson. When the idea later occurs in a reading or study song, it will be familiar to the children, never unexpected or strange.

The distinction between reading and study songs is explained in Chapters Fourteen and Fifteen. Briefly, it is a difference in the degree of participation by the teacher. In a study song the teacher supplies unfamiliar progressions by rote; in a reading song the teacher withdraws her aid as far as is practicable.

TOPIC I. The Tonic Chord

FIRST TYPE LESSON OUTLINE: Observation song. "The Fly," p. 4

See monthly outlines for the third grade, first month, first observation song, "The Fly," p. 4. The following outline suggests the procedure which the teacher should follow. This procedure is a condensation of the type lesson suggested for the teaching of an observation song in Chapter Thirteen.

First Step.

1. Teach the song by rote with words.
2. Vary the lesson by singing by rows, by groups, and by individuals.

Second Step.

1. Review the song with words.
2. Sing with *loo*.
3. Compare phrases.
4. Teach syllables by rote.

Third Step.

1. Sing song from books, with words, *loo*, and syllables.
2. Note the phrase repetition, the rests, the octave.
3. Drill on figures at bottom of page.
4. Teacher sings figure, children "frame" and sing with words. (Teacher sings with *loo*, class sings words or syllables, etc.)
5. Sing entire song with words and syllables.

Drill on melodic figures. The statement above, "Drill on figures at bottom of page," is merely a suggestion of a type of lesson which should be developed as fully as the teacher finds necessary to enable the pupils satisfactorily to meet the problems in the following reading and study songs. If a formal designation were desired for this drill, it might be called "Tonal Dictation." The drill may be presented in many ways, a few of which are suggested.

1. The teacher sings the tonal figure with *loo*, the class, or rows, or individuals responding with the *so-fa* syllables. This may be called a music "spelling lesson."

2. The figures, as they are discovered in the songs of the course, may be written on the blackboard for additional drill. When this is done, the one who writes (sometimes the teacher, more often a pupil) should make each character as directed by the pupils. (***do*** on the first line, ***mi*** on the second line, etc.)

3. The writing of the tonal figures may be done by the pupils at their seats, both from directions and from dictation.

4. The figures may serve for drill from "flash cards."

5. An excellent and important type of figure drill is to repeat the same series of figures in several keys, to accustom the children to perceive the group as a unit in various staff locations. The pupils should become accustomed to thinking readily from any "line ***do***" or any "space ***do***." Drill should also be given through varied locations of ***do*** as being at the upper and lower extremes of the voice compass (Keys of D, E-flat, or E), or at the middle of the voice compass (Keys of F, G, A-flat, or A). Also drill should be given in keys where the compass extends from lower ***mi*** to upper ***mi*** (Keys of B-flat or C).

SECOND TYPE LESSON OUTLINE: Study of time

(A continuation of the observation lesson, using the song "The Fly," p. 4)

Teacher's aim.

1. To call attention specifically to the time element in music which the children are "observing."

2. To recall to the children their previous experience in singing short and long tones as represented by quarter and half notes.
3. To show that the quarter rest may occur within the phrase as well as at the end.
4. To provide a background of experience helpful to the children in studying the time element in new songs.

Child's aim.

To learn something further about the meaning of music notation.

Situation. Throughout the work of the First Book the child has continuously seen the characters of notation. His observation has been directed chiefly to the melodic phase of notation, though great emphasis has been given to the development of his rhythmic sense and incidentally to his consciousness of longer and shorter notes and of notes of different appearance.

Presentation

Subject Matter

"The Fly," Second Book, p. 4.

The Fly
Observation Song
Dora H. Stockman
W. Otto Miessner
Lit - tle fly up - on the wall,
Though you are so ver - y small,
You can beat the cir - cus clown
Walk the ceil - ing up - side down;
Up - side down!
1.
2.
3.
4.

The half note.

The quarter note.

Procedure

A. "Children, open your books to page 4, and sing 'The Fly.'"

Children sing with words.

"Now scan the words in the same time as you sang, and observe the notes as you do so."

"What happened at the end of each of the first four phrases?"

"We waited before beginning the next phrase."

"The open note which we find at the end of each of the first four phrases, and which tells us to hold the tone before going on, is called a 'half note.' All the other notes in these phrases tell us to move forward steadily. They are called 'quarter notes.'

B. "Do you find any half notes in the fifth phrase?"

"Yes, two at the end, and we held those tones longer than the others."

Subject Matter	*Procedure*
	C. "What did you do at the beginning of the fifth phrase?" "We sang the words short, and stopped between them." "You will notice the signs which tell us to stop. They are called 'quarter rests.'"
The quarter rest.	

Summary

"We have found that the quarter notes tell us to move forward steadily, and the half notes tell us to hold the tone. When we come to a rest we must not sing."

Drill on rhythmic relations. The brief discussion of the above time element in music notation, with the statement found on p. 50 in connection with the work of the First Book, will give an adequate background for the time study of the songs outlined for the first two months' study. The more advanced problems are discussed as they occur in the outline. Time beating, as such, is introduced in connection with the Third Book of The Music Hour.

Where desired, the time element may receive a limited additional drill through the following exercises:

1. The successive notes of two or more rhythmically contrasting phrases of a song may be written on the board, without the staff.
   (*a*) This may be done by the teacher at the direction of the children; *e.g.*, "a quarter note, a quarter note, a bar," etc., etc.
   (*b*) Sometimes a child may write at the direction of the other children.
2. The children may apply in the form of scansion as many lines of verse as will fit the rhythm, either from familiar song material or original lines.
3. The children may sing on a single pitch the several rhythmic phrases as called for.

Similar drill may be given for the more advanced rhythms as they occur in the succeeding months of study.

THIRD TYPE LESSON OUTLINE: Study Song

See monthly outlines for the third grade, first month, first study song, "The Ferry Boat," p. 5. The following outline suggests the procedure which the teacher should follow. This procedure is a condensation of the type lesson suggested for the teaching of a study song in Chapter Fifteen.

1. Observe song, and compare with "The Fly."
2. Sing the first figure in "The Fly," with words and syllables.
3. Sing the same thing as many times as it occurs in "The Ferry Boat," with words, then syllables.
4. Sing all familiar figures and motives.
5. The teacher presents the second phrase by rote, words and syllables.
6. The children discover and sing by words and syllables all similar phrases (exact and varied repetitions).
7. Scan the words of the song.
8. Sing first phrase, words and syllables.
9. Sing second phrase, words and syllables, teacher helping if necessary.
10. Combine first and second phrases.
11. Sing third and fourth phrases and seventh and eighth phrases.
12. Sing fifth and sixth phrases, teacher helping if necessary.
13. Sing entire song with words and syllables.

FOURTH TYPE LESSON OUTLINE: Reading Song

See monthly outlines for the third grade, first month, first reading song, "Butterfly on Painted Wing," p. 8. The following outline suggests the procedure which the teacher should follow. This procedure is a condensation of the type lesson suggested for the teaching of a reading song in Chapter Fourteen.

1. Read the story.
2. Scan the first stanza.
3. Discover all figures that are familiar, "frame" and sing them. Refer to "The Ferry Boat" for ***so-do-mi.*** Refer also to figures at foot of page.
4. Sing song by syllables, *loo*, and words. If necessary, take a phrase or a motive at a time. Observe that the first three phrases begin alike. Take additional figure drill when necessary.

TOPIC II. Neighboring Tones

FIRST TYPE LESSON OUTLINE: Observation Song. "Don't Give Up," p. 16

This song introduces the specific study of the active tones which are associated with the passive tones of the tonic chord and resolve to them. These are called "Neighboring Tones." The study of neighboring tones in the Second Book is more advanced than the treatment in the First Book in that there is a larger proportion of derivatives (*i.e.*, parts of figures). This is brought out in the song, "Don't Give Up," where ***re***, ***fa***, and ***la*** are approached by leaps from other scale tones.

First Step. } These are the same as in the observation song for the tonic chord
Second Step. } figures.
Third Step.

1. Sing song from books with words, *loo*, and syllables.
2. Drill on figures at foot of page.
3. Teacher sings a figure or derivative from the song. Class "frame" and sing with words. This may be varied by teacher singing with *loo* and class "framing" and singing syllables.

SECOND TYPE LESSON OUTLINE: Study Song. "The Hurdy Gurdy Man," p. 17

1. Read the words of the song to get the story.
2. Scan the first stanza, observing the half notes in the first and third phrases.
3. Find and "frame" the neighboring tone figure, ***so-la-so***, in the first motive of the first phrase. Sing it.
4. Sing the first phrase (one motive at a time if necessary) with syllables, *loo*, and words.
5. Observe that third phrase is similar in tone direction to first. Sing first motive (or smaller group if necessary), then phrase.
6. Observe tone direction of notes of second phrase, "framing" and singing by syllable the figures which are essential to correct reading, *i.e.*, ***mi-do***, ***so-la-so***, and ***mi-re.*** Sing the second phrase by syllables, *loo*, and words.
7. Study figures and derivatives of fourth phrase, *i.e.*, ***re-mi***, ***mi-fa-mi***, and ***la-so;*** then sing entire phrase.
8. Sing entire song by syllables, *loo*, and words. Where mistakes occur, try to keep the rhythm moving. Return for additional "framing" and figure study where necessary.

THIRD TYPE LESSON OUTLINE: **Reading Song.** " Nightcaps," p. 21

1. Read the story.
2. Scan the first stanza.
3. " Frame " and sing essential figures, *i.e.*, ***mi-so*** and ***la-so.***
4. Sing song by syllables, *loo*, and words. Observe that second phrase begins on same tone as the ending of the first phrase.

NOTE FOR THE TEACHER. Drill on the " Neighboring Tone " figures given as footnotes, as " framed " and sung in the songs, and from flash cards should accompany the reading experience. Remember that *reading* is a process of *recall*, therefore never confront the child with a problem which appears unfamiliar to him.

TOPIC III. **Two Sounds to a Beat** (Separate eighth notes, ♪♪ = 1)

See monthly outlines for the third grade, third month, first observation song, " Five Little Girls," p. 27. The following outline suggests the procedure which the teacher should follow.

FIRST TYPE LESSON OUTLINE: **Rote Song**

Teacher's aim.

1. To teach the song as beautifully as she can.
2. To give the children pleasure.

Child's aim.

1. To learn a new song, which he will enjoy singing.
2. To sing as well as he can.

Situation. The children have sung many songs as difficult as this, and will learn this very quickly. The song will be learned as any other song taught by rote, but this song will be used later for observation of its musical content.

Presentation. (The presentation is omitted here, because it is exactly the same as that given in the Type Lesson in Chapter Twelve for Teaching a Rote Song.)

Summary

" We are going to learn more about this song tomorrow. Sing it at home so that you will be sure to remember it when you come to school in the morning."

SECOND TYPE LESSON OUTLINE: **Observation Song**

Teacher's aim.

1. To lead the children to hear two sounds to a beat.
2. To show the children how this rhythm looks in notation.

Child's aim.

1. To remember the song.
2. To sing it very well.
3. To find something new in the song.
4. To find how this new thing looks in the music.

Situation. The children know this song containing the element two tones to a beat. They have had previous experience in singing this rhythm. They are ready to use it independently.

Presentation

Subject Matter

The song "Five Little Girls," Second Book, p. 27

Five Little Girls

Observation Song

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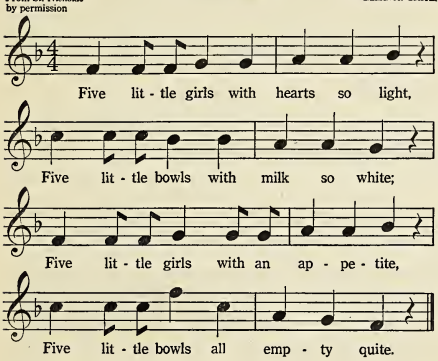
ELEANOR SMITH.


Five lit - tle girls with hearts so light,
Five lit - tle bowls with milk so white;
Five lit - tle girls with an ap - pe - tite,
Five lit - tle bowls all emp - ty quite.

Scansion

"lit-tle"

"with an"

Rhythmic notation

Melodic figures

do-re-mi-fa

so-fa-mi-re

do-so-mi

The song with *so-fa* syllables

Procedure

"Let us sing 'Five Little Girls' as beautifully as we can without the books." Children sing the song with words.

"Say the words in the rhythm of the song." Children scan the song.

"Scan the first phrase, clapping your hands in the rhythm."

"How did you clap for the word 'lit-tle'?" Some child will say "faster," or "quicker."

"Sing the whole song with the words and notice how many places are "'faster.'"

Children notice that "lit-tle" is always faster, and that "with an" is sung faster.

"Now open your books to page 27 and see how this looks." Children sing the song with the words and with *loo* observing the notation.

Teacher leads children to describe the rhythmic notation, and writes the phrases on the board. The children observe that the rhythm is the same for the first, second and fourth phrases, and in what way the third phrase is different.

"Now let us sing the song with the syllables." Children observe the note progressions and sing phrases with the syllables.

"What syllables are sung faster?"

Summary

" We have learned something new today, which I am sure we shall be able to use in a new song tomorrow. Do you think you can remember how it looks and how to sing it? If you see it in another song, will you know what to do?"

NOTE FOR THE TEACHER. This observation song is worked out in only two lessons, because the lesson on phrase recognition has no bearing upon the element taught today, and the *so-fa* syllables are not applied by rote, but are later read from the notation by the children. The notes for the " fast places " should be called " eighth notes," as soon as the children clearly grasp their significance.

Two sounds to a beat: Study song. See monthly outlines for the third grade, third month, first study song, " Goosey Gander," page 29. The outline for the study song, " The Hurdy Gurdy Man," on page 17, will serve as a guide in presenting this lesson. The song, " Five Little Girls," page 27, will serve for reference and comparison.

Two sounds to a beat: Reading song. See monthly outlines for the third grade, third month, first reading song, " My Dolly," p. 31. The experience with the observation and study songs presenting this topic, together with scansion and note observation, should enable the children to read the rhythms in the new song.

TOPIC IV. Diatonic Successions

1. Observation song, " King Winter," p. 40.
2. Reading song, " Balloons," p. 42, etc.
3. Study song, " Planting Rice," p. 48.

This topic is merely a summarizing and focusing of attention on a group of progressions which have occurred in almost all the songs which the children have sung. Essentially the problem involves the following points:

1. The children learn to observe whether the tonal succession from a given tone or note is ascending or descending.
2. Knowing the direction, the children learn to sing ascending or descending diatonic progressions from any given scale tone.

At this point the teacher need not be especially concerned as to ready recognition of the first tone of the diatonic progression. The first tone may be given by the teacher, or may be recognized by comparison with other phrases or figures.

An outline of procedure is not necessary. The observation songs, study songs, and reading songs, with the associated figure drill, are to be taken in accordance with the procedure outlined and explained in previous type lessons.

TOPIC V. Two Sounds to a Beat (Connected eighth notes = 1)

See monthly outline, third grade, fifth month, first observation song, " Busy Bee," p. 52. The following outline suggests the procedure which the teacher should follow.

Observation song. First Step.

1. Teach " Busy Bee " by rote, with words and *loo* without books.
2. Lead children to notice the " slur " on " bus-y," " makes," " for " and " Hon-ey."
3. Sing the song by groups, rows, individuals, etc.

Second Step.

1. Review " Busy Bee," words and *loo*.
2. Teach syllables by rote.
3. Children notice that we sing a *so-fa* syllable to every tone, but that we sang two tones to the syllables of some of the words.
4. Observe and sing the song from the books.

5. Children tell what is different from the "two-sounds-to-a-beat" in "Five Little Girls" and the other songs we have sung.
6. Sing song with words, *loo*, and syllables.

Reading song. See monthly outline, third grade, fifth month, first reading song, "Smiles of Our Father," p. 52. The following outline suggests the procedure which the teacher should follow when teaching a reading song with two connected eighth notes.

1. Find new rhythmic figure; compare with "Busy Bee."
2. Children find and sing familiar figures in melody.
3. Class scans first phrase.
4. Class sings first phrase with words.
5. Class sings first phrase with syllables.
6. Teacher calls attention to the different endings of the two phrases.
7. Class sings second phrase with words.
8. Class sings entire song with words and syllables.

TOPIC VI. Sequential Diatonic Successions

1. **Observation song,** "The Ship," p. 63.
2. **Reading song,** "The Grocery Store," p. 68.

The topic "Sequential Diatonic Successions" is an extension of the topic, "Diatonic Successions." In the earlier topic the children learned to sing ascending and descending scale successions from any given tone.

In this lesson the children are led to observe that many songs include a series of such diatonic successions, starting on various different scale tones. When the diatonic figures are organized in this manner they are said to be "sequential." Drill on the singing of sequential diatonic figures is one of the most effective ways to develop the sense of tone relations. The figures at the foot of page 63 will suggest this drill. Any such diatonic succession may be given by the teacher as a pattern, and the children may carry the pattern upward or downward throughout the scale.

TOPIC VII. Six-eight Measure

1. **Observation song,** "The Dairy Maids," p. 75.
2. **Reading songs,** "The Motor Car Ride," p. 76; "Pastorale," p. 77; "The Squirrels' Tea," p. 87.

It is not intended in The Music Hour that six-eight measure be formally presented as a problem in the Second Book. This rhythm, however, is one of the most familiar in the songs of childhood and in folk songs and dances. It should appear frequently in all lists of children's songs. It is advisable that at this time the children's attention should be called to it. This may be done through the observation song and through reading, by suggestion and imitation, the three songs outlined. Formal presentation of this topic is provided in a later book.

TOPIC VIII. Intervals

See monthly outline for the third grade, eighth month, first observation song, "Naming the Trees," p. 91. The following outline suggests the procedure the teacher should follow when teaching intervals through an observation song.

FIRST TYPE LESSON: Rote Song

1. Teach the song by rote in the usual manner.
2. Sing with *loo*, and compare phrases.

SECOND TYPE LESSON: **Observation Song**

1. Teach the song with syllables (without books)
2. Open books and review syllables.
3. Note and sing figures at foot of page.
4. Drill on these intervals.
5. Sing entire song with words and syllables.

See monthly outline for the third grade, eighth month, first study song, "The Factory," p. 92. The following outline suggests the procedure the teacher should follow when teaching intervals through the study song.

THIRD TYPE LESSON: **Study Song**

1. Observe the song:
   (*a*) Find familiar figures, sing them.
   (*b*) Notice phrases alike.
2. Singing the song:
   (*a*) Since there is nothing new in first phrase, sing it.
   (*b*) Sing all other phrases like the first.
   (*c*) Study and sing the second phrase.
   (*d*) Sing all other phrases like this one.
   (*e*) Study the third phrase, teacher helping by putting figures on board, if necessary.
   (*f*) Sing entire song, words and syllables.
   (*g*) Drill on figures at foot of page by groups, individuals, class.
   (*h*) Sing entire song with words and syllables.

FOURTH TYPE LESSON: **Reading Song**

See monthly outline for the third grade, eighth month, first reading song, "April," p. 93. The following outline suggests the procedure the teacher should follow when teaching intervals through a reading song.

1. Observe the song: Find familiar figures: *so-mi*, *so-la*, *mi-so*, *so-$\overline{do}$*, *la-so*, *$\overline{do}$-ti-la*, *la-ti-$\overline{do}$*.
2. Drill on figures: *so-mi-so*, *la-mi-la*, *$\overline{do}$-so-$\overline{do}$* from books, from board.
3. Scan the words.
4. Sing the song. If this seems hard the teacher will assist with further drill from board. If any "spot" is troublesome, the teacher will teach it by rote, rather than spoil the mood by struggling.

TOPIC IX. **Dotted-Quarter-and-Eighth-Note-Rhythm**

1. **Observation song,** "The Windows," p. 99.
2. **Study songs,** "The River," p. 101; "Springtime is Here," p. 104; "The Filling Station," p. 104; "Smiles and Tears," p. 105.
3. **Reading songs,** "O! A-hunting We Will Go," p. 106; "May's Coming," p. 108.

This problem is not generally included in the third grade requirements, and is not here intended as a technical demand upon the children. However, the experience with this rhythm cannot be delayed if the rhythmic development of the children is to be varied in keeping with their artistic needs. Therefore it should be at least a matter of third grade observation and singing experience.

Because of these considerations most of the songs are outlined for "Study" rather than for "Reading." This means that the teacher should assist freely in the study of the song. If any difficulty with this rhythm is experienced in the reading songs, the phrase should be taught by rote.

TOPIC X. Chord Sequences

1. **Observation song,** " Pussy-Cat, Pussy-Cat," p. 112.
2. **Study songs,** " Dancing Song," p. 116; " Flag Song," p. 118.
3. **Reading song,** " The Picnic," p. 113.

This problem is included as general experience in tonal relations within the scale rather than for exacting drill. The figures given as footnotes serve to outline the chord sequences found in the songs. Drill on this material should be by both ear and eye, but should not be extensive in this grade.

PART THREE

A. SUGGESTED MONTHLY OUTLINES

I. FIRST BOOK (Second Grade)

FIRST MONTH

1. **Rote Songs.** Teach the following songs by rote:
   (*a*) Open the Windows; First Book, p. 1. Teacher's Book, p. 99.
   (*b*) Good Morning! First Book, p. 2. Teacher's Book, p. 100.
   (*c*) Jack and Jill; First Book, p. 3. Teacher's Book, p. 100.
   (*d*) A Cure for Crossness; First Book, p. 4. Teacher's Book, p. 101.
   (*e*) In the Orchard; First Book, p. 5. Teacher's Book, p. 99.
   (*f*) I Had a Little Doggy; First Book, p. 6. Teacher's Book, p. 102.

Note: The rote song outline will be found to correspond in general to the seasonal round of the year. It is best to teach a song at the time of the year or in connection with the event which it celebrates. Subsequent use of the song for pleasurable singing or for further study is appropriate at any time.

2. **Observation Song.**
   Feathers; First Book, p. 8.
   Figure: *$\overline{do}$-so-mi-do.*

3. **Rhythm Play.** (See outline, p. 81.)
   Free expression: response to songs or records.

4. **Music Appreciation.**
   (*a*) The beautiful singing of beautiful songs. (Interpretation.) Memorize and give special interpretative study to those songs, outlined for the month, in which the children have shown the greatest delight. See page 92.
   (*b*) Listening.
      1. Toy Soldiers' March, Kreisler.
      2. Minuet, "Don Juan," Mozart.

SECOND MONTH

1. **Rote Songs.** (With books in children's hands.)
   (*a*) Ride a Cock Horse; First Book, p. 10. Teacher's Book, p. 103.
   (*b*) The Dancers; First Book, p. 11. Teacher's Book, p. 103.
   (*c*) The Street Car; First Book, p. 14. Teacher's Book, p. 104.

2. **Observation Song.**
   Gratitude; First Book, p. 12. Teacher's Book, p. 104.
   Figures: *do-mi-so-$\overline{do}$; so-mi-do.*

3. **Reading Songs.**
   (*a*) The Children That People Love; First Book, p. 9.
   Figure: *do-so-mi-do.*
   (*b*) Ten o'Clock; First Book, p. 13.
   Figures: *do-mi; mi-so; do-so-mi; mi-so-do.*
   (*c*) The Candy Man; First Book, p. 13.
   Figures: *do-mi; mi-so; do-so-mi-do; do-mi-so-do.*

4. **Study Song.**
   Hallowe'en; First Book, p. 16.
   Figures: *do-so-mi-do; mi-re-do; so-fa-mi.*

5. **Rhythm Play.** (See outline, pp. 81–82.)
   (*a*) Free expression: response to songs or records.
   (*b*) Ride a Cock Horse; First Book, p. 10. Teacher's Book, p. 103. (This rhythm activity teaches the gallop and jump.)
   (*c*) The Dancers; First Book, p. 11. Teacher's Book, p. 103. (This rhythm activity teaches step-swing, and also teaches the feeling for the accent in triple rhythm.)

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening.
      1. Witches' Dance, MacDowell. (Hallowe'en spirit, dramatization.)
      2. Barcarolle, from "Tales of Hoffman," Offenbach (swaying rhythm).
      3. Sweet and Low, Barnby (quiet mood).
   (*c*) Toy Orchestra.
      1. Review some of the selections played in previous year.
      2. Fairies' March, "Midsummer Night's Dream," Mendelssohn.
      3. Andante (Minuet), Dance of the Happy Spirits, from "Orpheus," Gluck.

THIRD MONTH

1. **Rote Songs.**
   (*a*) Wild Geese; First Book, p. 17. Teacher's Book, p. 105.
   (*b*) Skipping Song; First Book, p. 18. Teacher's Book, p. 106.
   (*c*) Thanksgiving; First Book, p. 19. Teacher's Book, p. 106.
   (*d*) Armistice Day; First Book, p. 22. Teacher's Book, p. 107.

2. **Observation Song.**
   The Fisherman; First Book, p. 20.
   Figures: *do-mi-so; so-mi-do; do-so-do; so-do-mi-so.*

3. **Reading Songs.**
   (*a*) The Traffic Cop; First Book, p. 21.
   Figures: *do-mi-so; do-so-do; so-do-mi-so; so-so-do.*
   (*b*) Gay Leaves Flying; First Book, p. 24.
   Figures: *mi-so-do; do-so-mi-do; do-so-mi.*
   (*c*) Squirrel Dear; First Book, p. 24.
   Figures: *do-mi-so; do-so-mi; so-mi-do.*

4. **Rhythm Play.** (See outline, p. 82.)
   (*a*) Free expression: response to songs or records.
   (*b*) Skipping Song; First Book, p. 18. Teacher's Book, p. 106.
   (To teach skip.)
   (*c*) Armistice Day; First Book, p. 22. Teacher's Book, p. 107.
   (To teach marking time, marching, left and right.)

5. **Music Appreciation.**
   (*a*) Listening Lesson and Dramatization, Soldiers' March, First Book, p. 23; Teacher's Book, p. 108.
   (*b*) Interpretation. See outline for first month.
   (*c*) Listening.
      1. Dance of the Gnomes, Liszt (dramatization).
      2. Indian Dances. See Record Catalogs (dramatization).
   (*d*) Toy Orchestra.
      1. March "Alceste," Gluck.
      2. Toy Soldiers' March, Kreisler (review).
      3. Minuet "Don Juan," Mozart (review).

FOURTH MONTH

1. **Rote Songs.**
   (*a*) On Christmas Eve; First Book, p. 25. Teacher's Book, p. 108.
   (*b*) Sing a Song of Workshops; First Book, p. 26. Teacher's Book, p. 109.
   (*c*) Jacky Frost; First Book, p. 27. Teacher's Book, p. 110.
   (*d*) Lullaby; First Book, p. 28. Teacher's Book, p. 110.
   (*e*) Christmas Stockings; First Book, p. 29. Teacher's Book, p. 115.

2. **Study Song.**
   Christmas Bells; First Book, p. 30.
   Figures: ***so-mi-do; do-mi-so; so-do-mi-so; mi-so-do.***

3. **Reading Song.**
   Bells in the Steeple; First Book, p. 31.
   Figures: ***do-mi-so; so-mi-do.***

4. **Music Appreciation.**
   (*a*) Interpretation. See outline for the first month.
   (*b*) Listening; Christmas selections.
   (*c*) Toy Orchestra.
      1. March of the Toys, "Babes in Toyland," Herbert.
      2. Minuet, "Toy Symphony," Haydn.

FIFTH MONTH

1. **Rote Songs.**
   (*a*) The Sandman; First Book, p. 34. Teacher's Book, p. 113.
   (*b*) When Children Say "Good Morning"; First Book, p. 38. Teacher's Book, p. 112.

2. **Observation Songs.**
   (*a*) New Year; First Book, p. 32.
   Figures: ***so-mi; fa-re; mi-do; so-la-so.***
   (*b*) The Rag Man; First Book, p. 33. Teacher's Book, p. 112.
   Figures: ***so-mi-do; mi-so; mi-do; do-re-do.***
   (*c*) Grandma; First Book, p. 36. Teacher's Book, p. 114.
   Figures: ***do-re-do; mi-fa-mi; so-la-so; re-do; fa-mi; la-so.***

3. **Study Song.**
   (*a*) Progress in School; First Book, p. 32.
   Figures: *so-mi-do; mi-fa-mi; do-re-do; re-do.*

4. **Reading Songs.**
   (*a*) The Apple Man; First Book, p. 33.
   Figures: *so-mi-do; d̄o-so-mi; do-re-do; re-do.*
   (*b*) The Balloon Man; First Book, p. 37.
   Figures: *do-re-do; mi-fa-mi; so-la-so.*

5. **Rhythm Play.**
   (*a*) Free expression.
   (*b*) Review.

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening.
   1. Cradle Song, Schubert.
   2. Lullaby, Brahms.
   3. Sweet and Low, Barnby.
   (*c*) Toy Orchestra. Each of the following selections offers a strong contrast of mood to the others. The choice of instrumentation and manner of playing should emphasize these contrasts.
   1. Cradle Song, Schubert.
   2. Skaters' Waltz, Waldteufel.
   3. Soldiers' March, Schumann.

SIXTH MONTH

1. **Rote Songs.**
   (*a*) Animal Crackers; First Book, p. 41. Teacher's Book, p. 111.
   (*b*) Following the Winds; First Book, p. 42. Teacher's Book, p. 114.
   (*c*) Run and Hop; First Book, p. 43. Teacher's Book, p. 116.
   (*d*) George Washington; First Book, p. 46. Teacher's Book, p. 116.
   (*e*) Flag Song; First Book, p. 47. Teacher's Book, p. 116.

2. **Observation Song.**
   Puss in the Corner; First Book, p. 44.
   Figures: *do-ti-do; so-la-so; fa-so-la-ti-d̄o; mi-fa-mi.*

3. **Study Songs.**
   (*a*) Lincoln; First Book, p. 40. Teacher's Book, p. 113.
   Figures: *mi-re-do; do-re-mi-fa-so; la-so-fa-mi; so-fa-mi-re-do.*
   (*b*) Valentine's Day; First Book, p. 44.
   Figures: *d̄o-ti-d̄o; so-la-ti-d̄o; mi-fa-mi; (fa-mi-fa) mi-re-do.*
   (*c*) School Song; First Book, p. 48. Teacher's Book, p. 118.
   Figures: *so-la-so; la-so-fa-mi-re-do; mi-re; la-so.*
   (*d*) The Snowbirds; First Book, p. 49.
   Figures: *do-re-mi-fa-so; so-fa-mi-re-do; so-la-so; mi-re-mi.*

4. **Reading Songs.**
   (*a*) Scissors Grinder; First Book, p. 45.
   Figures: *d̄o-ti-d̄o; fa-so-la-ti-d̄o; mi-fa-mi; so-mi-do.*
   (*b*) Indian Lullaby; First Book, p. 45.
   Figures: *d̄o-ti-d̄o; so-la-so; mi-fa-mi; mi-fa-so-la-ti-do; mi-re-do.*

5. **Rhythm Play.** (See outline, p. 83.)
   (*a*) Following the Winds; First Book, p. 42. Teacher's Book, p. 114.
   (To teach sliding.)
   (*b*) Run and Hop; First Book, p. 43. Teacher's Book, p. 116.
   (To teach run, hop, step-hop.)

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening (contrast marches and minuets).
   1. Soldiers' March, Schumann.
   2. Toy Soldiers' March, Kreisler.
   3. Minuet, "Don Juan," Mozart.
   4. Andante (Minuet) from "Orpheus," Gluck.
   (*c*) Toy Orchestra. Play music studied in listening lesson, showing contrasts of mood through rhythm by manner of playing.

SEVENTH MONTH

1. **Rote Songs.**
   (*a*) Indian Echo Song; First Book, p. 50. Teacher's Book, p. 117.
   (*b*) Papoose; First Book, p. 51. Teacher's Book, p. 117.
   (*c*) Where We Get Our Bread; First Book, p. 52. Teacher's Book, p. 118.
   (*d*) Marching Star; First Book, p. 54. Teacher's Book, p. 119.
   (*e*) Point Lightly, Partner; First Book, p. 59. Teacher's Book, p. 120.
   (*f*) A Million Little Sunbeams; First Book, p. 60. Teacher's Book, p. 121.

2. **Observation Song.**
   Jump Rope; First Book, p. 58. Teacher's Book, p. 119.
   Figures: ***do-mi-so; la-so-fa-mi; so-fa-mi-re; fa-mi-re-do.***

3. **Study Song.**
   The New Moon; First Book, p. 55. Teacher's Book, p. 120.
   Figures: ***so-la-ti-$\overline{do}$-re-mi; $\overline{do}$-re-$\overline{do}$; $\overline{do}$-ti-la; la-ti-$\overline{do}$.***

4. **Reading Songs.**
   (*a*) Coming Rain; First Book, p. 53.
   Figures: ***mi-re-do; do-re-mi-fa; so-fa-mi; fa-mi-re-do.***
   (*b*) Playing Horse; First Book, p. 53.
   Figures: ***do-re-mi-fa-so; so-fa-mi-re-do.***
   (*c*) A Sleigh Ride; First Book, p. 56.
   Figures: ***do-re-mi-fa-so-la-ti-$\overline{do}$; $\overline{do}$-ti-la-so-fa-mi-re-do; $\overline{do}$-so-mi-do.***
   (*d*) Fruit; First Book, p. 57.
   Figures: ***do-re-mi-fa-so; fa-mi-re-do.***

5. **Rhythm Play.** (See outline, p. 84.)
   (*a*) Jump Rope; First Book, p. 58. Teacher's Book, p. 119.
   (To teach step-hop, light step, and to obtain buoyancy in posture.)
   (*b*) Point Lightly, Partner; First Book, p. 59. Teacher's Book, p. 120.
   (To teach point-step and slide.)

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening.
   1. March of the Dwarfs, "Lyric Suite," Grieg.
   2. Fairies' March, Mendelssohn.

3. Indians. See outline for third month.
4. Indian Lament, Kreisler.

(*c*) Toy Orchestra.
1. March Characteristique, "Nutcracker Suite," Tschaikowsky.
2. March Miniature, "First Suite," Tschaikowsky.

EIGHTH MONTH

1. **Rote Songs.**
(*a*) Slumber Song; First Book, p. 62. Teacher's Book, p. 122.
(*b*) Marching 'Round the Schoolroom; First Book, p. 65. Teacher's Book, p. 123.
(*c*) Toyland; First Book, p. 68. Teacher's Book, p. 125.
(*d*) Rowing Song; First Book, p. 69. Teacher's Book, p. 126.
(*e*) The Happy Eskimo; First Book, p. 70. Teacher's Book, p. 126.

2. **Observation Song.**
Cradle Song; First Book, p. 66. Teacher's Book, p. 123.
Figures: ***mi-re-do; do-re-mi; so-do; so-mi.***

3. **Study Songs.**
(*a*) Winds of Evening; First Book, p. 61. Teacher's Book, p. 122.
Figures: ***mi-re-do; do-re-mi; do-re-do; mi-fa-so.***
(*b*) The Firemen; First Book, p. 64. Teacher's Book, p. 124.
Figures: ***do-re-mi-fa-so; so-fa-mi-re-do; do-re-mi-fa-so-la-ti-do; do-ti-la-so; fa-mi-re-do.***

4. **Reading Song.**
(*a*) The Organ Man; First Book, p. 67.
Figures: ***do-re-mi; mi-re-do; so-do; so-mi.***

5. **Rhythm Play.** (See outline, p. 85.)
(*a*) Winds of Evening; First Book, p. 61. Teacher's Book, p. 122.
(To develop a feeling for the accent in triple rhythm with a swaying movement of the arms and body.)
(*b*) Rowing Song; First Book, p. 69. Teacher's Book, p. 126.
1. To teach a rowing activity.
2. To teach transference of weight by rocking from one foot to the other (not stepping).
(*c*) Marching 'Round the Schoolroom, First Book, p. 65. Teacher's Book, p. 123.
(To give further experience in marching.)

6. **Music Appreciation.**
(*a*) Interpretation. See outline for first month.
(*b*) Picture Study. Associate "Slumber Song," with the quiet contemplation of "The Madonna of the Chair," First Book, pp. 62–63.
(*c*) Listening.
1. Berceuse, "Jocelyn," Godard.
2. Cradle Song, Schubert.
3. Largo, "Xerxes," Handel.
4. Ave Maria, Schubert.
(*d*) Toy Orchestra.
1. Cradle Song, Schubert.
2. Serenade, Schubert.
3. Cradle Song, Mozart.

NINTH MONTH

1. **Rote Songs.**
   (*a*) Rain Song; First Book, p. 74. Teacher's Book, p. 127.
   (*b*) The Owl; First Book, p. 75. Teacher's Book, p. 128.
   (*c*) The Echo Man; First Book, p. 76. Teacher's Book, p. 128.
   (*d*) A Dew Drop; First Book, p. 77. Teacher's Book, p. 129.
   (*e*) Swing Song; First Book, p. 78. Teacher's Book, p. 130.
   (*f*) The Airplane; First Book, p. 79. Teacher's Book, p. 130.

2. **Observation Song.**
   The Elephant; First Book, p. 72. Teacher's Book, p. 124.
   Figures: ***do-ti-la-so; do-re; so-mi-do.***

3. **Study Songs.**
   (*a*) The Lace Seller; First Book, p. 80.
   Figures: ***mi-re-do; re-mi-fa-so; fa-mi-re-do.***
   (*b*) Morning Song; First Book, p. 81. Teacher's Book, p. 131.
   Figures: ***mi-re-do; so-fa-mi; re-mi-fa; la-so-fa-mi-re-do.***

4. **Reading Songs.**
   (*a*) May; First Book, p. 73.
   Figures: ***do-ti-la-so; do-re; so-mi-do.***
   (*b*) Evening Prayer; First Book, p. 80.
   Figures: ***do-re-mi; re-mi-fa; mi-fa-so; mi-re-do.***
   (*c*) Evening Star; First Book, p. 81.
   Figures: ***mi-fa-so; re-mi-fa; la-so-fa-mi; mi-re-do-ti.***

5. **Rhythm Play.** (See outline, p. 85.)
   Swing Song; First Book, p. 78. Teacher's Book, p. 130.
   1. To teach balance.
   2. To teach the difference between a skip and a run.
   3. To develop a feeling for the accent in a swinging $\frac{6}{8}$ measure rhythm.

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening.
   1. Gavotte, Grétry.
   2. Andante (Minuet) from "Orpheus," Gluck.
   3. "Clowns," "Midsummer Night's Dream," Mendelssohn.
   (*c*) Toy Orchestra.
   1. Gavotte, Grétry.
   2. Minuet in G, Beethoven.

TENTH MONTH

1. **Rote Songs.**
   (*a*) Sleep, Dolly, Sleep; First Book, p. 82. Teacher's Book, p. 132.
   (*b*) Knitting Song; First Book, p. 84. Teacher's Book, p. 133.
   (*c*) Chanticleer; First Book, p. 87. Teacher's Book, p. 136.
   (*d*) Sunflowers; First Book, p. 88. Teacher's Book, p. 134.
   (*e*) Choose Your Partner; First Book, p. 89. Teacher's Book, p. 134.
   (*f*) [1] Children's Hymn; First Book, p. 90. Teacher's Book, p. 136.
   (*g*) America; First Book, p. 91. Teacher's Book, p. 137.

[1] Note: Although included in the assignment for Tenth Month, "Children's Hymn" and "America" are to be taught at such time of the year as may be most appropriate.

2. **Study Song.**
   (*a*) Dancing Lesson; First Book, p. 86. Teacher's Book, p. 135.
   Figures: *d̄o-so-mi-do; re-mi-fa; mi-fa-so; fa-mi-re.*

3. **Reading Song.**
   (*a*) Marbles; First Book, p. 85.
   Figures: *d̄o-ti-la-so; la-so-fa-mi; re-mi-fa-so; do-re-mi-fa; mi-so-do.*

4. **Rhythm Play.** (See outline, pp. 86–87.)
   (*a*) Dancing Lesson; First Book, p. 86. Teacher's Book, p. 135.
   1. To teach point-step.
   2. To teach left and right.
   3. To teach waltz run.
   4. To teach curtsy and bow.
   (*b*) Choose Your Partner; First Book, p. 89. Teacher's Book, p. 134.
   1. To teach waltz run.
   2. To teach curtsy and bow.

5. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening. Review and contrast familiar selections.
   (*c*) Toy Orchestra. Play familiar selections for contrasts of mood and rhythm.

A. SUGGESTED MONTHLY OUTLINES (*Continued*)

II. SECOND BOOK (Third Grade)

FIRST MONTH

1. **Rote Songs.**
   (*a*) Old Folks at Home; Second Book, p. 1. Teacher's Book, p. 138.
   (*b*) Saturdays; Second Book, p. 2. Teacher's Book, p. 139.
   (*c*) The Flower; Second Book, p. 3. Teacher's Book, p. 140.
   (*d*) Our Thanks for Music; Second Book, p. 6. Teacher's Book, p. 141.
   (*e*) The Huntsmen; Second Book, p. 10. Teacher's Book, p. 146.
   (*f*) The Airplane; Second Book, p. 12. Teacher's Book, p. 142.

Note. The rote song outline will be found to correspond in general to the seasonal round of the year. It is best to teach a song at the time of year or in connection with the event which it celebrates. Subsequent use of the song for pleasurable singing or for further study is appropriate at any time.

2. **Observation Song.**
   The Fly; Second Book, p. 4. Teacher's Book, p. 140.
   Figures: *do-mi-so-d̄o; so-la-so; mi-fa-mi; d̄o-do.*

3. **Study Song.**
   The Ferry Boat; Second Book, p. 5. Teacher's Book, p. 142.
   Figures: *do-mi-so-d̄o; s̲o-do; d̄o-so-mi.*

4. **Reading Songs.**
   (*a*) Butterfly on Painted Wing; Second Book, p. 8.
   Figures: *do-mi-so; s̲o-mi-do; so-do-mi; do-t̲i-l̲a-s̲o; do-t̲i-do; mi-fa-so; mi-re-do.*

(*b*) Autumn Colors; Second Book, p. 9.
Figures: *do-mi-so; la-so-fa-mi; so-fa-mi-re; fa-mi-re-do; so-la-ti-do; so-do-mi; so-la-so; do-ti-do.*

(*c*) September; Second Book, p. 13. Teacher's Book, p. 144.
Figures: *so-mi-do; so-do; so-mi; do-re-mi; mi-re-do.*

(*d*) In Days of Old; Second Book, p. 13. Teacher's Book, p. 147.
Figures: *do-mi-so; so-mi-do; mi-fa-so; fa-mi-re; mi-re-do.*

5. **Rhythm Play.** (See outline, p. 87.)
(*a*) Saturdays; Second Book, p. 2. Teacher's Book, p. 139.
1. To teach walking with a free swinging stride.

6. **Music Appreciation.**
(*a*) The beautiful singing of beautiful songs. (Interpretation.) From the beginning of the course, emphasis has been given to beautiful, expressive singing. The songs of the Second Book will provide for cumulative growth in the power of interpretation. As in the previous grade, the children should memorize and give special interpretative study to those songs, outlined for the month, in which they have shown the greatest delight. See p. 92.
(*b*) Picture Study. The listening lesson and picture study are associated on pages 6 and 7 of the Second Book. The story of "The Child Handel" will suggest playing other Handel selections as listening lessons.
(*c*) Listening. See above.

SECOND MONTH

1. **Rote Songs.**
(*a*) The Candy Lion; Second Book, p. 14. Teacher's Book, p. 145.
(*b*) Meeting and Greeting; Second Book, p. 19. Teacher's Book, p. 150.
(*c*) Columbus; Second Book, p. 20. Teacher's Book, p. 151.

2. **Observation Song.**
Don't Give Up; Second Book, p. 16. Teacher's Book, p. 148.
Figures: *do-re-do; mi-fa-mi; fa-mi; so-la-so; la-so; do-re-mi; so-fa-mi.*

3. **Study Songs.**
(*a*) The Hurdy Gurdy Man; Second Book, p. 17. Teacher's Book, p. 148.
Figures: *so-la-so; fa-so-fa; mi-fa-mi; re-mi-re; do-re-do.*
(*b*) A Diller A Dollar; Second Book, p. 18. Teacher's Book, p. 149.
Figures: *do-ti-do; do-re-do; mi-fa-mi; fa-mi; so-la-so; la-so.*

4. **Reading Songs.**
(*a*) Nightcaps; Second Book, p. 21. Teacher's Book, p. 150.
Figures: *do-re-do; mi-re-mi; mi-fa-mi; so-la-so; do-ti-do.*
(*b*) The Bake Shop; Second Book, p. 21.
Figures: *do-re-do; mi-re-mi; mi-fa-mi; so-la-so; do-ti-do.*
(*c*) The Little Prisoner; Second Book, p. 23. Teacher's Book, p. 152.
Figures: *do-ti-do; do-re-do; so-la-so; mi-re-mi; do-so-mi.*
(*d*) The Carpenter Shop; Second Book, p. 24.
Figures: *do-re-do; re-do; mi-fa-mi; so-mi.*
(*e*) In Lollypop Lane; Second Book, p. 24.
Figures: *do-re-do; mi-fa-mi; mi-fa; so-la-so; do-mi; re-mi; do-ti-la-so.*

(*f*) Hallowe'en; Second Book, p. 25. Teacher's Book, p. 152.
Figures: *mi-re-mi; so-la-so; la-so; do-ti-do; ti-do; mi-fa-mi.*
(*g*) Jack Horner and Miss Muffet; Second Book, p. 26.
Figures: *so-la-so; do-ti-do; mi-fa-mi; mi-fa-mi.*

5. **Rhythm Play.** (See outline, p. 88.)
(*a*) Meeting and Greeting; Second Book, p. 19. Teacher's Book, p. 150.
1. To teach walking and curtsy.

6. **Music Appreciation.**
(*a*) Interpretation. See outline for first month.
(*b*) Picture Study. "The Swan," Second Book, p. 22.
(*c*) Listening.
1. The Swan, Saint-Saëns.
2. At the Brook, Boisdeffre.

THIRD MONTH

1. **Rote Songs.**
(*a*) Morning Prayer; Second Book, p. 28. Teacher's Book, p. 154.
(*b*) By the Sea Shore; Second Book, p. 30. Teacher's Book, p. 156.
(*c*) Thanksgiving Day; Second Book, p. 33. Teacher's Book, p. 158.
(*d*) Swiss Shepherd's Song; Second Book, p. 34. Teacher's Book, p. 158.
(*e*) The Yodel from Emmett's "Lullaby"; Second Book, p. 35. Teacher's Book, p. 159.

2. **Observation Song.**
Five Little Girls; Second Book, p. 27. Teacher's Book, p. 153.
Figures: *do-re-mi-fa; so-fa-mi-re; do-so-mi; mi-re-do.*

3. **Study Songs.**
Goosey Gander; Second Book, p. 29. Teacher's Book, p. 155.
Figures: *do-re-mi-fa-so; la-so-fa-mi; so-la-so; la-so; mi-re-mi.*

4. **Reading Songs.**
(*a*) My Dolly; Second Book, p. 31. Teacher's Book, p. 152.
Figures: *do-mi-so; so-la-so; do-re-do; mi-fa-mi; mi-re-mi; fa-mi-re-do.*
(*b*) Harvest Song; Second Book, p. 32. Teacher's Book, p. 153.
Figures: *so-la-so; so-fa-mi; so-la-ti-do.*
(*c*) The Apple Tree; Second Book, p. 36. Teacher's Book, p. 157.
Figures: *do-re-do; mi-re-mi; mi-fa-mi; do-ti-do.*
(*d*) Signs of the Weather; Second Book, p. 36.
Figures: *so-fa-mi; mi-fa-so; do-re-mi; re-mi-fa; so-mi-do.*
(*e*) We and the Wind; Second Book, p. 37. Teacher's Book, p. 154.
Figures: *mi-re-mi; mi-fa-mi.*
(*f*) The Sedan Chair; Second Book, p. 38. Teacher's Book, p. 160.
Figures: *do-mi-so; so-mi-do; do-ti-la-so-fa-mi.*
(*g*) The Young Jasons; Second Book, p. 39. Teacher's Book, p. 160.
Figures: *so-la-so; do-re-mi; so-fa-mi; mi-re-do.*

5. **Rhythm Play.** (See outline, p. 88.)
(*a*) By the Sea Shore; Second Book, p. 30. Teacher's Book, p. 156.
1. To teach cut steps.

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening.
      1. Emmett's Lullaby.
      2. Trumpeter and Drummer, "Petit Suite," Bizet.
      3. Alpine Specialty (Yodel).

FOURTH MONTH

1. **Rote Songs.**
   (*a*) Christmas Carol; Second Book, p. 41. Teacher's Book, p. 162.
   (*b*) A Red Pepper Flower; Second Book, p. 43. Teacher's Book, p. 161.
   (*c*) My Ship and I; Second Book, p. 44. Teacher's Book, p. 162.
   (*d*) Ring-Around Game; Second Book, p. 46. Teacher's Book, p. 163.
   (*e*) Fairy Secrets; Second Book, p. 47. Teacher's Book, p. 164.
   (*f*) Five Little Sisters; Second Book, p. 50. Teacher's Book, p. 166.

2. **Observation Song.**
   King Winter; Second Book, p. 40. Teacher's Book, p. 161.
   Figures: *mi-fa-so-la-ti-do; do-re-do; do-ti-do; mi-re-do; la-ti-do.*

3. **Study Song.**
   Planting Rice; Second Book, p. 48. Teacher's Book, p. 164.
   Figures: *do-re-mi; re-mi-fa; mi-fa-so; mi-fa-so-la; ti-do-re; re-mi-fa-so; la-ti-do.*

4. **Reading Songs.**
   (*a*) Balloons; Second Book, p. 42.
      Figures: *do-ti-do; do-re-do; do-ti-la-so; so-do.*
   (*b*) I Wish I Were a Bird; Second Book, p. 42.
      Figures: *mi-re-do; do-ti-do; do-re-do; mi-fa-mi; so-la-so.*
   (*c*) December; Second Book, p. 45.
      Figures: *mi-re-do; ti-la-so; do-re-mi.*
   (*d*) The Rice Fields; Second Book, p. 48.
      Figures: *so-la-so; do-re-do; do-so-do; so-so.*
   (*e*) Father, We Bring Thee Our Praises; Second Book, p. 49. Teacher's Book, p. 166.
      Figures: *mi-fa-so; so-fa-mi-re; mi-re-do; ti-la-so; so-la-ti; do-re-mi.*

5. **Rhythm Play.** (See outline, pp. 88–89.)
   (*a*) Ring-Around Game; Second Book, p. 46. Teacher's Book, p. 163.
      1. To teach slide and three-step turn.
      2. To teach heel-toe polka.
   (*b*) Fairy Secrets; Second Book, p. 47. Teacher's Book, p. 164.
      1. To teach run.
      2. To teach run, run, run, hop.
      3. To teach step, hop.

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening.
      1. Danse Chinois, "Nutcracker Suite," Tschaikowsky.
      2. Fairy Pipers, "Wand of Youth," Elgar.
      3. Dance of the Little Pipes, "Nutcracker Suite," Tschaikowsky.

FIFTH MONTH

1. **Rote Songs.**
   (*a*) Welcome to the New Year; Second Book, p. 51. Teacher's Book, p. 167.
   (*b*) Rosa; Second Book, p. 55. Teacher's Book, p. 172.
   (*c*) Poppitty Pop Corn; Second Book, p. 56. Teacher's Book, p. 170.
   (*d*) Soldiers Three; Second Book, p. 62. Teacher's Book, p. 174.

2. **Observation Song.**
   Busy Bee; Second Book, p. 52. Teacher's Book, p. 165.
   Figures: *do-re-do; do-ti-do; so-la-so; re-do-ti-la-so.*

3. **Study Songs.**
   (*a*) Betsy's Tail; Second Book, p. 59. Teacher's Book, p. 173.
   Figures: *do-ti-do; do-re-do; mi-re-mi; mi-fa-mi; so-la-so.*
   (*b*) Cradle Song; Second Book, p. 61. Teacher's Book, p. 174.
   Figures: *mi-fa-so; fa-so-la; la-ti-do; so-fa-mi; fa-mi-re; re-do-ti.*

4. **Reading Songs.**
   (*a*) Smiles of Our Father; Second Book, p. 52. Teacher's Book, p. 168.
   Figures: *so-mi-do; do-re-do; do-re-mi; mi-re-do; so-la-so.*
   (*b*) Toboggan Slide; Second Book, p. 53.
   Figures: *do-re-mi; re-mi-fa; mi-fa-so; so-mi-do; do-re-do.*
   (*c*) Dance in a Ring; Second Book, p. 53. Teacher's Book, p. 168.
   Figures: *do-re-do; do-ti-do; mi-re-do-ti-la; re-do-ti-la-so.*
   (*d*) The Windmill; Second Book, p. 54.
   Figures: *do-re-mi-fa-so; fa-mi-re-do; so-la-so.*
   (*e*) The Goldfinch; Second Book, p. 58. Teacher's Book, p. 171.
   Figures: *mi-fa-mi; so-mi-do; do-re-do; re-do.*
   (*f*) The Fiddling Cobbler; Second Book, p. 60.
   Figures: *do-ti-do; do-re-do; do-ti-la-so; so-la-ti-do.*
   (*g*) On Tiptoes; Second Book, p. 60. Teacher's Book, p. 169.
   Figures: *so-mi-do; do-mi-so; la-fa-do; do-fa-la; ti-re-fa.*

5. **Rhythm Play.** (See outline, pp. 89–90.)
   (*a*) Rosa; Second Book, p. 55. Teacher's Book, p. 172.
      1. To teach hop waltz.
      2. To teach step-swing.
   (*b*) On Tiptoes; Second Book, p. 60. Teacher's Book, p. 169.
      (Suggestions for free expression)

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Listening.
      1. Landler, Mozart.
      2. In a Three Horse Sleigh, Tschaikowsky.

SIXTH MONTH

1. **Rote Songs.**
   (*a*) Valentine Song; Second Book, p. 64. Teacher's Book, p. 176.
   (*b*) In Jinrikishas; Second Book, p. 66. Teacher's Book, p. 178.
   (*c*) Yo San; Second Book, p. 67. Teacher's Book, p. 180.
   (*d*) The Minuet; Second Book, p. 70. Teacher's Book, p. 182.
   (*e*) Off to Dreamland; Second Book, p. 74. Teacher's Book, p. 182.

2. **Observation Song.**
The Ship; Second Book, p. 63. Teacher's Book, p. 176.
Figures: *do-re-mi; re-mi-fa; mi-fa-so; so-fa-mi; fa-mi-re; mi-re-do.*

3. **Study Song.**
Little Children in Japan; Second Book, p. 73. Teacher's Book, p. 177.
Figures: *la-so-mi-re-do; re-do-la; so-la-so; mi-re.*

4. **Reading Songs.**
(*a*) The Grocery Store; Second Book, p. 68. Teacher's Book, p. 175.
Figures: *do-re-mi; re-mi-fa; mi-fa-so; so-fa-mi; fa-mi-re; mi-re-do; so-la-so.*
(*b*) The Holiday; Second Book, p. 68. Teacher's Book, p. 181.
Figures: *do-re-mi; mi-re-do; mi-fa-so; so-fa-mi; la-so-fa-mi-re; so-fa-mi-re-do.*
(*c*) A Song for February; Second Book, p. 69. Teacher's Book, p. 179.
Figures: *mi-re-do-ti; re-do-ti-la; so-la-ti-do; do-re-mi; mi-re-do.*
(*d*) A Valentine for Mother; Second Book, p. 71. Teacher's Book, p. 184.
Figures: *fa-mi-re-do; so-la-ti-do; do-mi-so.*
(*e*) Moon, So Round; Second Book, p. 72. Teacher's Book, p. 185.
Figures: *do-re-mi-la-so; re-mi-fa-so-la; la-so-fa-mi-re; so-fa-mi-re-do.*

5. **Rhythm Play.** (See outline, p. 90.)
(*a*) The Minuet; Second Book, p. 70. Teacher's Book, p. 182.
1. To teach minuet step and point.
2. To teach curtsy.
(*b*) A Valentine for Mother; Second Book, p. 71. Teacher's Book, p. 184.
To teach polka step, two-step slide; skip, run, run; hop, step, step together, step.

6. **Music Appreciation.**
(*a*) Interpretation. See outline for first month.
(*b*) Listening.
1. Minuets, Minuet "Don Juan," Mozart.
Minuet in D, Mozart.
Minuet, Handel.
Minuet in G, Beethoven.
(*c*) Consciousness of musical structure. Let the children designate by a show of hands the point at which the composition passes from one section to another. This they will recognize by the introduction of new thematic material and frequently by a change of rhythm and mood. The children are accustomed to selecting the instrumentation for the toy orchestra and to performing the figures of rhythm plays in accordance with the changing sections of the music. These lessons will lead to a realization that in instrumental music there may be repetitions and contrasts of sections in a manner quite similar to the arrangement of phrases in a song. For this month use minuets made familiar in the work of the previous months.

SEVENTH MONTH

1. **Rote Songs.**
(*a*) Laughing Spring; Second Book, p. 78. Teacher's Book, p. 186.
(*b*) The Morning-Glory; Second Book, p. 80. Teacher's Book, p. 188.
(*c*) Cross Patch; Second Book, p. 81. Teacher's Book, p. 189.
(*d*) Twilight; Second Book, p. 82. Teacher's Book, p. 187.

(*e*) Swinging; Second Book, p. 83. Teacher's Book, p. 189.
(*f*) Fingers and Toes; Second Book, p. 84. Teacher's Book, p. 190.
(*g*) Robin's Rain Song; Second Book, p. 85. Teacher's Book, p. 191.
(*h*) Springtime; Second Book, p. 86. Teacher's Book, p. 192.

2. **Observation Song.**
The Dairy Maids; Second Book, p. 75. Teacher's Book, p. 184.
Figures: *do-re-mi; fa-mi-re; mi-re-do; so-la-so; re-ti-so.*

3. **Reading Songs.**
(*a*) The Motor Car Ride; Second Book, p. 76. Teacher's Book, p. 185.
Figures: *do-ti-la-so; mi-re-do; so-fa-mi; so-la-ti-do.*
(*b*) Pastorale; Second Book, p. 77. Teacher's Book, p. 186.
Figures: *do-ti-la-so; fa-mi-re-do; do-re-do; fa-mi-re; mi-re-do.*
(*c*) The Squirrels' Tea; Second Book, p. 87.
Figures: *do-mi-so-do; do-so-mi-do; ti-do-re; do-re-mi; fa-mi-re-do.*

4. **Rhythm Play.** (See outline, p. 91.)
(*a*) Springtime; Second Book, p. 86. Teacher's Book, p. 192.
1. To review skipping.

5. **Music Appreciation.**
(*a*) Interpretation. See outline for first month.
(*b*) Picture Study. "The Mozart Family," p. 79, and the songs, Pastorale, p. 77, and "Laughing Spring," p. 78. Teacher's Book, p. 186.
(*c*) Listening.
1. Cradle Song, Mozart.
2. Gavotte, Mozart.
3. Minuet in D, Mozart.
(*d*) Consciousness of Musical Structure. See suggestions under sixth month. For the seventh month use familiar gavottes.

EIGHTH MONTH

1. **Rote Songs.**
(*a*) An April Day; Second Book, p. 88. Teacher's Book, p. 193.
(*b*) The Gentle Milk Jug; Second Book, p. 90. Teacher's Book, p. 194.
(*c*) O, Susanna; Second Book, p. 94. Teacher's Book, p. 196.
(*d*) Fashions in Footwear; Second Book, p. 95. Teacher's Book, p. 197.

2. **Observation Song.**
Naming the Trees; Second Book, p. 91. Teacher's Book, p. 190.
Figures: *do-mi; re-fa; mi-so; fa-la; so-ti; la-do.*

3. **Study Songs.**
(*a*) The Factory; Second Book, p. 92. Teacher's Book, p. 194.
Figures: *mi-so; re-so; do-so; so-do.*
(*b*) On the Train; Second Book, p. 96. Teacher's Book, p. 197.
Figures: *so-mi; fa-re; re-fa; mi-so.*
(*c*) Bees; Second Book, p. 96. Teacher's Book, p. 198.
Figures: *do-fa; la-do; so-mi; ti-do-re; so-ti.*

4. **Reading Songs.**
   (*a*) April; Second Book, p. 93. Teacher's Book, p. 195.
   Figures: ***so-mi-so; la-mi-la; do-so-do.***
   (*b*) Blossom Time; Second Book, p. 97. Teacher's Book, p. 199.
   Figures: ***ti-mi; mi-la; la-do; ti-so.***
   (*c*) Bunny Rabbit; Second Book, p. 98. Teacher's Book, p. 199.
   Figures: ***do-mi, do-so; do-la.***

5. **Rhythm Play.** Free expression.

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Picture Study. "The Singing Boys," p. 93. This picture is not associated with any particular song, but expresses the interest of boys in music and provides a background for the discussion of boyhood and singing, e.g. boy choirs, etc.
   (*c*) Listening.
   1. Narcissus, Nevin.
   2. Waltz, "On the Beautiful Blue Danube," Strauss.
   3. On Wings of Song, Mendelssohn.
   (*d*) Consciousness of Musical Structure. See suggestions under sixth month.
   1. Landler, Mozart.
   2. Dance of the Little Pipes, "Nutcracker Suite," Tschaikowsky.

NINTH MONTH

1. **Rote Songs.**
   (*a*) Cuckoo; Second Book, p. 100. Teacher's Book, p. 200.
   (*b*) The Woodpecker; Second Book, p. 102. Teacher's Book, p. 202.
   (*c*) Tick Tock; Second Book, p. 105. Teacher's Book, p. 204.
   (*d*) Swiss Echo Song; Second Book, p. 109. Teacher's Book, p. 208.
   (*e*) The Way to Dreamland Town; Second Book, p. 110. Teacher's Book, p. 206.

2. **Observation Song.**
   The Windows; Second Book, p. 99. Teacher's Book, p. 198.
   Figures: ***do-re-mi; re-mi-fa; mi-fa-so; fa-mi; re-do.***

3. **Study Songs.**
   (*a*) The River; Second Book, p. 101. Teacher's Book, p. 201.
   Figures: ***do-re-mi; fa-mi-re-do; so-fa-mi-re; mi-re-do; so-do.***
   (*b*) Springtime is Here; Second Book, p. 104.
   Figures: ***do-mi-so; do-re-mi; re-mi-fa; mi-fa-so; so-fa-mi; fa-mi-re; mi-re-do; so-re.***
   (*c*) The Filling Station; Second Book, p. 104. Teacher's Book, p. 203.
   Figures: ***do-ti-do; do-re-do; mi-re-mi; mi-fa-so; so-fa-mi; mi-re-do.***
   (*d*) Smiles and Tears; Second Book, p. 105. Teacher's Book, p. 204.
   Figures: ***mi-so; re-mi-fa; so-do-mi; mi-fa-mi; mi-re-mi.***

4. **Reading Songs.**
   (*a*) O! A-hunting We Will Go; Second Book, p. 106. Teacher's Book, p. 205.
   Figures: ***do-so-mi; mi-so-do; do-re-mi-fa; fa-mi-re-do.***
   (*b*) May's Coming; Second Book, p. 108. Teacher's Book, p. 205.
   Figures: ***mi-re-do; fa-mi-re; so-fa-mi; so-fa-mi-re-do; do-so; re-so.***

5. **Rhythm Play.** (See outline, p. 81.)
   (*a*) Spring Song; Second Book, p. 107. Teacher's Book, p. 207.
      1. Suggestions for free expression.

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for the first month.
   (*b*) Picture Study and Listening Lesson. "Spring Song," Mendelssohn, p. 107. Teacher's Book, p. 207 and "Spring" by Corot.
   (*c*) Listening.
      1. Spring Song, Mendelssohn.
      2. Melody in F, Rubinstein.
      3. To Spring, Grieg.
   (*d*) Consciousness of Musical Structure. See suggestions under sixth month. For the ninth month use familiar waltzes.

TENTH MONTH

1. **Rote Songs.**
   (*a*) The Queen of Arabia; Second Book, p. 114. Teacher's Book, p. 210.
   (*b*) Sweet and Low; Second Book, p. 117. Teacher's Book, p. 212.
   (*c*) The Elf and the Dormouse; Second Book, p. 119. Teacher's Book, p. 213.
   (*d*) [1]A Child's Evensong; Second Book, p. 120.
   (*e*) America; Second Book, p. 121. Teacher's Book, p. 137.

2. **Observation Song.**
   Pussy-Cat, Pussy-Cat; Second Book, p. 112. Teacher's Book, p. 209.
      Figures: ***so-mi-do; re-ti-so.***

3. **Study Song.**
   (*a*) Dancing Song; Second Book, p. 116. Teacher's Book, p. 211.
      Figures: ***la-fa-re; so-mi-do; fa-re-ti.***
   (*b*) Flag Song; Second Book, p. 118. Teacher's Book, p. 212.
      Figures: ***la-fa-re; so-mi-do; fa-re-ti; re-ti-so.***

4. **Reading Songs.**
   (*a*) The Picnic; Second Book, p. 113.
      Figures: ***la-fa-re; so-mi-do.***
   (*b*) The Fruit Seller; Second Book, p. 113.
      Figures: ***re-so; mi-la; fa-mi-re.***

5. **Rhythm Play.** (See outline, p. 81.)
   (*a*) Dancing Song; Second Book, p. 116. Teacher's Book, p. 211.
      1. Suggestions for free expression.
   (*b*) Flag Song; Second Book, p. 118. Teacher's Book, p. 212.
      1. Suggestions for free expression.

6. **Music Appreciation.**
   (*a*) Interpretation. See outline for first month.
   (*b*) Picture Study and Listening Lesson. Danse Arabe, p. 115. Teacher's Book, p. 209, with picture on p. 115 of Second Book.

[1]Note: Although included in the assignment for Tenth Month, "A Child's Evensong" and "America" are to be taught at such time of the year as may be most appropriate.

(*c*) Instrumental Program. Flag Song, Second Book, p. 118; associated with picture of the drummers and with playing the bass drum. (See p. 212.)

(*d*) Listening.

1. Arabian Melody, Glazounoff.
2. La Gitana (Arabian Melody), Kreisler.
3. Danse Arabe, Tschaikowsky.

(*e*) Consciousness of Musical Structure. See suggestions under sixth month. Review previous material.

B. OUTLINE OF RHYTHMIC DEVELOPMENT

Through rhythm play and folk dancing

General Purpose

I. To use the songs of The Music Hour as material for rhythmic physical activity.
II. To induce a finer rhythmic sensitiveness through physical expression.
III. To make rhythmic bodily expression a natural, simple, spontaneous process.
IV. To promote group spirit through folk and people's dances.

Rhythm Play

I. The mood and story of the songs are expressed in the rhythm play.
II. A phrase in the music corresponds to a figure in the dance.
III. A measure (*i.e.*, a rhythmic measure) corresponds to a step unit in the dance.
IV. The pedagogical process corresponds to that of the music teaching.

Suggestions to Teachers

I. The song should be thoroughly mastered before teaching the rhythm play.
II. A play spirit and free expression should be the means of motivation to the child. He should be led gradually to express himself with freedom and spontaneity through the rhythm play.
III. The steps should be taught by imitation and explained to the children only *when necessary*.
IV. The figures of the dance correspond to the musical phrases and should be taught phrasewise. There should be the least possible counting, the musical phrase determining the extent of the figure.
V. After the rhythm play has been taught, the children should be encouraged to respond spontaneously to other pieces of music. They will naturally use the steps which they have learned in their rhythm play freely, creating new combinations.
VI. The rhythm play, like the singing game, folk dance, and people's dance will become a part of the children's group activity. Through the rhythm play the children are also developing the means for rhythmic self-expression.

OUTLINE OF RHYTHMIC ACTIVITIES

To Accompany Songs in the First Book

Page 10 — **Ride a Cock Horse.**
Object:
1. To teach gallop.
2. To teach jump.
Procedure:
Children standing in a single circle around the room.

Phrase	*Activity*
Ride a cock horse to Banbury Cross,	1–A* Gallop forward, 4 steps in line of direction.
To see a fine lady upon a white horse;	2–*B* Gallop forward, 4 steps to center of circle.
Rings on her fingers and bells on her toes,	3–*C* Jump twice in place on both feet shaking fingers high. Jump twice turning to face out and looking down at toes.
She shall have music wherever she goes.	4–*D* Gallop forward, 4 steps to edge of circle.

Page 11 — **The Dancers.**

Object:

1. To teach step-swing. (Step on one foot and with a hop, swing or "kick" the other foot forward.)
2. To give a feeling for the accent in $\frac{3}{4}$ measure.

Procedure:

Children standing in the aisles or in a single circle around the room. Hands at waist.

Phrase	*Activity*
As the tulips are tossing their delicate heads	1–*A* Step-swing right foot, left foot. Run forward, 3 short steps (right, left, right) and lightly stamp left foot to right foot.
Dressed in their yellows and purples and reds, So we greet one another with bow and gay glance When we arrive at the end of the dance.	2–*B* Repeat 1–*A*. Repeat 1–*A*. Repeat 2–*B*.

Page 18 — **Skipping Song.**

Object:

To teach skip.

Procedure:

Children standing in the aisles or in a single circle around the room.

Phrase	*Activity*
Away we skip, away!	1–*A* Skip 3 steps in place.
It's fun to be off, so merrily going,	2–*B* Skip 5 steps forward.
It's fun to skip today,	3–*A* Skip 3 steps in place.
In time with the tune, on twinkling toe!	4–*B′* Skip 5 steps forward.

Page 22 — **Armistice Day.**

Object:

1. To teach marking time.
2. To teach marching.
3. To teach left and right.

Procedure:

Children standing in straight lines.

*The numerals indicate the number of phrases. The letters indicate the musical content of the phrases, *i.e.* A B A, first phrase, second phrase different, third phrase same as first, etc. A′, etc., indicates a modification of the original A, etc.

Phrase	*Activity*
All the bells ring the	1–*A* Mark time 4 steps facing forward — 2 measures.
end of war, It was	2–*B* March forward, 4 steps — 2 measures.
peace the troops were	3–*C* Mark time 4 steps facing forward — 2 measures.
fighting for!	4–*D* March backward, 4 steps facing forward — 2 measures.
So we march along,	5–*E* Mark time 4 steps facing right — 2 measures.
With a joyful song.	6–*F* Mark time 4 steps facing forward — 2 measures.
War shall cease,	7–*G* March forward, 4 steps — 2 measures.
Hail to peace!	8–*H* March backward, 4 steps — 2 measures.

Page 42 — **Following the Winds.**

Object:

To teach sliding in any direction.

Procedure:

Children standing in a single circle around the room, facing in, with hands joined while sliding, and hanging free at sides while turning.

Phrase	*Activity*
Eastward, eastward, let us go,	1–*A* 4 sliding steps sideward right.
while the sky is all aglow;	2–*B* 4 walking steps turning right about in place.
Westward, westward, let us roam,	3–*A′* 4 sliding steps sideward left.
far away from home!	4–*C* 4 walking steps turning left about in place.
Northward, northward, winds are bold,	5–*D* 4 sliding steps forward, right foot leading.
skies are bright and air is cold;	6–*E* 4 walking steps turning right about in place.
Southward, southward toward the sun;	7–*A″* 4 sliding steps backward left foot leading.
Now our journey's done.	8–*F* 4 walking steps turning left about in place.

Page 43 — **Run and Hop.**

Object:

1. To teach run.
2. To teach hop.
3. To teach step-hop. (Step on one foot and hop, raising the other foot behind.)

Procedure:

Children standing in aisles, or in single circle around the room facing in line of direction.

Phrase	*Activity*
Run, run, run, and hop, hop, hop, We'll	1–*A* Run 3 steps (right, left, right) and hop on right foot. Run 3 steps (left, right, left) and hop on left foot.

Phrase	*Activity*
sing and dance and never stop;	2–*B* Step-hop right foot, step-hop left foot. Run 3 steps (right, left, right) and hop on right foot.
Run, run, run, with laugh and song We'll	3–*A* Repeat 1–*A*, starting left foot.
dance the whole day long.	4–*B′* Step-hop, left foot, step-hop right foot. Close left foot to right foot and hold.

Page 58 — **Jump Rope.**

Object:

1. To teach step-hop. (Step on one foot and hop raising the other foot behind.)
2. To teach a light step.
3. To obtain buoyancy in posture.

Procedure:

Children standing in single or double circle formation around the room. If in single circle each child holds an imaginary jump rope; if in double circle, each child places inner arm about partner's waist and holds one end of rope in outer hand.

Phrase	*Activity*
Jump the rope! Jump the rope!	1–*A* Step-hop 4 times in place, swinging rope 4 times.
Hold it tightly, Skipping lightly,	2–*B* Run 8 steps forward, swinging rope 4 times.
Swing it high! Swing it high!	3–*A* Repeat 1–*A*.
Two together, you and I.	4–*B′* Repeat 2–*B*.

Note. It is suggested that the children try different ways of jumping rope in rhythm with the music.

Page 59 — **Point Lightly, Partner.**

Object:

1. To teach point-step.
2. To teach slide.

Procedure:

Children stand in double circle formation, facing each other. Both hands are joined across when sliding, and are at waist or skirts when pointing. The directions are for the child standing on the left or on the inside of the circle — they are reversed for partner, so that toes touch when pointing.

Phrase	*Activity*
Point lightly, partner,	1–*A* Point left foot forward; replace. Point right foot forward; replace.
point and gaily slide;	2–*B* 3 slides sideward, left.
Dancing is such fun,	3–*A* Point right foot forward; replace. Point left foot forward; replace.
dancing by my side.	4–*B* 3 slides sideward right.
Now it's time to whirl you,	5–*C* 4 slides sideward left.
next it's time to twirl you;	6–*D* 4 slides sideward right.
Point lightly, partner,	7–*A* Repeat 1–*A*.
point and gaily slide.	8–*B* Repeat 2–*B*.

Page 61 — **Winds of Evening.**

Object:

1. To give a feeling for the accent in $\frac{3}{4}$ measure, with a swaying movement of the arms and body.

Procedure:

Children standing in the aisles or in a single circle around the room.

Phrase	*Activity*
Winds of evening whispering softly,	1–*A* With arms overhead, sway body gently from side to side (right, left, right, left).
Sweep like shadows over the earth.	2–*A′* With 12 tiny steps turn once about in place to the right, letting arms drop slowly sideward to sides.
Over the earth and	3–*B* Run 6 steps backward, bending body forward and letting arms sweep backward.
under the sky,	4–*B* Run 6 steps forward, lifting body and raising arms forward overhead.
Winds of evening whispering softly	5–*A* Repeat 1–*A*.
Sweep like shadows over the earth.	6–*A′* Repeat 2–*A′*.

Page 69 — **Rowing Song.**

Object:

1. To give a rowing activity.
2. To teach transference of weight by rocking from one foot to the other (not stepping).

Procedure:

Children standing in a double circle around the room facing in the line of direction.

Phrase	*Activity*
Our oars in the rowlocks are creaking a song;	1–*A* With right foot forward, bend knee and reach both arms forward, ("our"); then pull arms back to a bend position and transfer weight to left foot, bending left knee ("oars") again reach arms forward and pull back ("creak") transferring weight as before.
They push back the water and send us along.	2–*B* Repeat 1–*A*, pulling on "push" and on "send."
Our jackets are thin; We're wet to the skin;	3–*C* Child on right runs 4 steps forward. Child on left runs 4 steps forward to original position beside partner.
But keep up your courage we're sturdy and strong!	4–*A* Repeat 1–*A*.

Page 78 — **Swing Song.**

Object:

1. To teach balance.
2. To teach difference between a skip and a run.
3. To give a feeling for the accent in a swinging $\frac{6}{8}$ measure.

Procedure:

Two children form " swing." Stand facing each other, both hands joined across. The " child " stands behind the " swing." These groups of three form in a circle around the room.

"The Swing" (two children with hands joined)

Phrase	*Activity*
Swing low, Swing high, Up in the air we fly;	1–*A* Balance onto forward foot and swing joined hands forward; balance onto backward foot and swing joined hands backward. Repeat 3 times and finish with hands joined straight across.
Over the treetops we swing,	2–*B* With hands joined, spin right about in place.
Racing the birds on the wing;	3–*C* With hands joined, spin left about in place.
Swing low, Swing high, Up in the air we fly.	4–*A* Repeat 1–*A*.

" The Child " (one who pushes " swing ")

(text follows as above)	1–*A* Balance forward onto right foot, pushing joined hands of " Swing " forward; balance backward onto left foot, pulling joined hands of " Swing " backward. Repeat twice. Push " Swing " forward and run under it (" fly ").
	2–*B* Skip 4 steps right to outside of circle.
	3–*C* Run 8 steps to position behind " swing."
	4–*A* Repeat 1–*A* and finish behind a new " swing."

Page 86 — **Dancing Lesson.**

Object:

1. To teach point-step.
2. To teach left and right.
3. To teach waltz-run, with feeling for accent on the first of each measure.
4. To teach curtsy and bow.

Procedure:

Children standing in a double circle around the room facing in the line of direction with inner hands joined.

Phrase	*Activity*
First Verse	
Left foot forward! Give the other foot next a chance;	1–*A* Point left foot forward, and tap lightly 4 times.
	2–*B* Run 6 steps forward, starting left foot. Step forward, left foot. Close right foot to left foot.
Right foot forward	3–*A* Point right foot forward, and tap lightly 4 times.

Phrase	*Activity*
Soon you'll learn how to dance.	4–*B′* Run 6 steps turning in place to the right and curtsy. Boys' hands at waist, girls' hands on skirts.
Second Verse	
Left foot, forward!	5–*A* Point left foot forward and tap lightly 4 times.
First go backward and then advance;	6–*B* Run 6 steps backward, starting left foot. Step forward left foot. Close right foot to left foot.
Right foot, forward!	7–*A* Point right foot forward, and tap lightly 4 times.
Now you're learning to dance.	8–*B′* Repeat 4–*B′*.

Page 89 — **Choose Your Partner.**

Object:

1. To teach waltz-run, with feeling for accent in $\frac{3}{4}$ measure.
2. To teach curtsy and bow.

Procedure:

Children standing in two lines facing each other about 4 feet apart. Partners opposite each other.

Phrase	*Activity*
Choose your partner and join the dance As	1–*A* 4 waltz balance steps in place (right, left, right, left).
fast as you can take her,	2–*B* Waltz-run 6 steps forward, toward partner and curtsy or bow.
Down through the center and back again	3–*A′* With inner hands joined, all turn and waltz-run 12 steps toward back of room.
Turn her and swing her, and give her then	4–*A′* Turn to face in opposite direction; change hands and waltz-run 12 steps forward.
The best bow you can make her!	5–*B* Waltz-run 6 steps backward away from partner and curtsy or bow.

OUTLINE OF RHYTHM ACTIVITIES

To Accompany Songs in the Second Book

Page 2 — **Saturdays.**

Object:

To teach walking with a free swinging stride, the whole body responding to the rhythm.

Procedure:

Children standing in the aisles, every other row facing back and proceeding up and down alternate aisles or around the room in circle formation.

Phrase	*Activity*
Marching along, we sing for we are happy, Saturdays, holidays, make us bright and gay! All our lessons now are done, for the week is ended; Saturdays are full of fun, We may work or play.	1–4 Walk 32 swinging steps, arms and body swinging freely into the rhythm.

Page 19 — **Meeting and Greeting.**

Object:

To teach walking and curtsy.

Procedure:

Double circle — partners standing side by side — inner circle facing forward in line of direction, outer circle facing in opposite direction.

Phrase	*Activity*
First Verse	
Take your place, now face to face, let us tread a stately measure; What a treat good friends to greet, I am sure it is a pleasure;	1–*A* Walk forward 8 steps to meet new partner. 2–*B* Walk 8 steps turning new partner in place with right hands joined. 3–*C* Curtsy right, curtsy left.
Pausing so, I bow me low to the partner I am meeting, Take my hand, as here we stand, in a warm and friendly greeting.	4–*B* Walk 8 steps turning partner as in 2–*B*.
Second Verse	
Leaves are red and overhead pretty birds are lightly winging, Maybe, too, like me and you, to their playmates they are singing. Far on high they wheel and fly with the sunbeams on them glancing, But for me, I'd rather be with my partner gaily dancing.	5–8 Repeat all of above, progressing as before in a friendly meeting and greeting.

Page 30 — **By the Sea Shore.**

Object:

To teach cut-steps (transferring the weight from one foot to the other with a quick change — from an open, through a closed to an open position).

Procedure:

Single circle, all facing in, hands joined.

Phrase	*Activity*
Don't you wish we all could be Playing by the salty sea, With our spades, our big tin pails, And our boats with masts and sails.	1–*A* Cut-step forward and backward 8 counts with right foot forward. 2–*A′* Repeat same.
Tucking up our little frocks, We would paddle round the rocks, In the pools so still and deep, Where the crabs and shrimps all sleep.	3–*B* Tuck up frocks, and turn round about in place. 4–*A′* Cut-step as before.

Note. In repeating have the left foot forward in the cut-step.

Page 46 — **Ring-Around Game.**

Object:

1. To teach slide and three-step turn.
2. To teach heel-toe polka. (Simplified with two-step slide or "skip, run, run" instead of finished polka step.)

Procedure:

Double circle, all facing in line of direction, partners inside hands joined.

Phrase	*Activity*
Come and let us play in a happy way;	1–*A* 3 sliding steps sideways right with hands joined. Turn right about in place with 3 steps dropping hands.
Forming in a ring, round and round we swing;	2–*A* Repeat same sideways left.
Right foot, then left foot, we forward go,	3–*B* Heel-toe polka forward starting right foot. (Touch right heel forward, touch right toe backward and two-step slide or skip-run-run forward with right foot leading.)
Left foot, then right foot, go forward, so!	4–*B* Heel-toe polka forward starting left foot.

Page 47 — **Fairy Secrets.**

Object:

1. To teach run.
2. To teach run, run, run, hop (in preparation for schottische step).
3. To teach step-hop.

Procedure:

Single circle around the room, hands joined.

Phrase	*Activity*
Up a hill and down a hill And past a dreamy meadow	1–*A* Run 16 steps forward in line of direction.
There's a daisy field Where nodding blossoms grow;	2–*B* Run 16 steps forward in opposite direction.
Ev'ry flower seems to bow And whisper to its shadow,	3–*A* Run 16 steps forward in line of direction.
Telling fairy secrets no one else may know.	4–*B* Run 16 steps forward in opposite direction.
Daisies can tell where the fairies are found,	5–*C* Run, run, run, hop, starting right foot. Run, run, run, hop, starting left foot.
Tell where the pot of gold dangles from the rainbow,	6–*D* Step-hop right foot, left foot, right foot, left foot.
Tell where the wee crickets live underground,	7–*C* Repeat 5–*C*. Run 3 steps and hop on right foot, same with left foot.
Tell how the fireflies set their lamps aglow.	8–*D′* Repeat 6–*D*. Step-hop on right foot, left foot, right foot, left foot.

Page 55 — **Rosa.**

Object:

1. To teach hop-waltz.
2. To teach step-swing.

Procedure:

Double circle around the room, partners inside hands joined.

Phrase	*Activity*
Rosa, let us be dancing, be dancing, be dancing; Rosa, let us be dancing, be dancing, dear!	1–*A* Hop-waltz forward 8 counts. (Step on one foot and hop, raising the other foot behind.)

Phrase	*Activity*
Rosa tossed her flow'ry hat, Is there any gold as bright and fair as golden hair?	2–*B* Step-swing 4 counts. (Step on one foot and brush the other foot forward clicking the wooden heel on the floor.) Bow to partner. (Bend forward, arms raised at side to shoulder level. Raise trunk and sink arms to side, knees stiff.)
Rosa, let us be dancing, be dancing, be dancing; Rosa, let us be dancing, be dancing, dear!	3–*A* Hop-waltz forward 8 counts as before.

Page 60 — **On Tiptoes** (*possible suggestions for free expression*)

The children glide, float, turn, whirl, sway, bend, and run smoothly or swiftly as the song suggests, finishing high on tiptoes.

Page 70 — **The Minuet.**

Object:

1. To teach minuet step and point.
2. To teach curtsy.

Procedure:

Partners side by side, inner hands joined.

Phrase	*Activity*
Little maids, little men,	1–*A* Step outside foot and point inside foot forward. Repeat opposite foot.
Quaint and winsome;	2–*B* Step and curtsy facing partner.
Powdered hair and laces, Courtly airs and graces,	3–*C* With right hands joined and starting outside foot, walk 3 steps around partner and point inner foot.
Each a partner faces, All take their places;	4–*C′* Repeat 3–*C* starting inner foot and finish in starting position.
Music soft, violin, Flute and spinet; Slow and measured paces, Bright and smiling faces; Dance the minuet!	5–8–(*A*–*B*–*C*–*C′*) Repeat all.

Page 71 — **A Valentine for Mother.**

Object:

To teach polka step { Two-step slide
Skip, run, run
Hop, step, step together, step

Procedure:

Single circle, hands joined.

Phrase	*Activity*
I want to send my sweetheart dear A little valentine,	1–*A* 8 Polka steps forward in line of direction.
All made of hearts and arrows bright On lacy paper fine.	2–*A* 8 Polka steps forward in opposite direction.

Page 86 — **Springtime.**

Object:

To review skipping.

Procedure:

Children in two lines — partners facing, distance of room between.

Phrase		*Activity*
Spring is a lovely season Of budding trees and grasses new;	1–*A*–*B*	Skip 8 steps across room to partner's place.
Under their leaves all sheltered We've found some violets blue.	2–*A*–*B′*	Skip 8 steps across room — return to own place.
Only this morn out on the lawn Sang Mister Robin;	3–*C*–*D*	Skip 4 steps forward to meet partner. Skip 4 steps backward away from partner.
Chirping away he seemed to say, "Spring's come to you!"	4–*C*–*D′*	Skip 4 steps forward to meet partner. Skip 4 steps backward away from partner.

Note. Suggested variation for activities 3 and 4.

1–*A*–*B*	As above.
2–*A*–*B′*	As above.
3–*C*–*D*	Children on one side of room pantomime throwing ball. Children on opposite side of room pantomime catching ball with a high jump.
4–*C*–*D′*	Repeat throwing and catching with opposite lines.

Page 107 — **Spring Song** (*possible suggestions for free expression*)

Fairies playing in the springtime, darting in and out of their hiding places and running lightly over the green.

Page 116 — **Dancing Song** (*possible suggestions for free expression*)

Dancing, whirling, and gliding gaily to the lilting music of the hand-organ.

Page 118 — **Flag Song** (*possible suggestions for free expression*)

Marching with flags and with drums. Salute at attention.

C. OUTLINE OF MUSIC APPRECIATION

Music Appreciation as treated in The Music Hour is discussed in Chapter Five. On page 13 the statement is made, " Every music lesson should be a lesson in music appreciation." The teacher must learn how to balance the technical and appreciative elements so that the ideal expressed in this statement is carried into effect. The following outline will suggest the procedure through which the teacher may work for the development of appreciation.

1. **Beautiful singing of beautiful songs** (Interpretation). Assuming that the song has previously been learned, the teacher may develop a beautiful interpretation through the following or some similar precedure:
   (*a*) *Review the song.* See that the children understand the words and pronounce them correctly.
   (*b*) *Discuss the mood.* Decide the chief mood of the song, as joyous, sad, humorous, etc.
   (*c*) *Sing to bring out this idea.*
   (*d*) *Work for the tone quality* that will best express this idea by vocalizing on neutral syllable.
   (*e*) *Perfect diction.* Be sure that the diction does not interrupt the free flow of tone.
   (*f*) *Develop the climaxes.* There is a principal climax, and each phrase has its lesser climax. These must be related so as to unify the performance.
   (*g*) *Add the accompaniment.* The accompaniment is an integral part of the song. It should be played in a manner to contribute to the interpretation; should support but never dominate.

   Of the songs outlined for study each month, a few should receive particular drill for the finest possible performance. The children's interest will be stimulated if given an opportunity to sing for others, as, for example, in assembly.

   The same motive may be provided by dividing the class into two groups, each of which sings for the other. Any of the songs of the outline may serve for this interpretative study.

2. **Physical response to rhythms** (Rhythm play, dramatizations, etc.). This phase of appreciation is discussed in Chapter Two and fully outlined in the Monthly Outlines and the special Outline of Rhythmic Development on page 81.

3. **Response to the moods of music** (Listening). This subject is discussed on page 14. There is a wealth of beautiful music appropriate for this purpose. A limited number of compositions are suggested in the Monthly Outlines, and a supplementary list is added below.

4. **Recognition of structure of music** (Listening). No special outline of this phase of appreciation is necessary in the second grade. The study of the relationship of the phrases in the songs that the children sing contributes directly to the recognition of structure in larger compositions. The experience in the toy orchestra, also, leads to a consciousness of musical structure. The children learn to sense the close of a portion of the composition and express by a change of their instrumentation the beginning of the new section.

In the second half of the third grade the children should sense the form (structure) of familiar instrumental compositions by indicating repetitions and contrasts of sections. See outline for Third Grade, sixth month, page 76.

5. **Participation in the toy orchestra.** This subject is discussed on pages 14–15. The selections given in the Monthly Outlines are strongly rhythmic and the sections are clearly defined. They have been chosen for progressive development and offer a large variety of experiences in rhythms and moods. These selections are available in sheet music and on the various types of reproducing instruments.
6. **Experiencing orchestral effects.** Specific study of orchestral effects is given in connection with the Third Book, though the first introduction of this topic will be found in the Second Book, page 118. (See Monthly Outline for Second Book, tenth month.) In their rhythm play, toy orchestra, and listening lessons the children are acquiring a broad background of familiarity with orchestral tone.
7. **Picture study.** This topic is discussed in Chapter Six, pp. 17–19.
8. **Acquaintance with standard compositions.** See page 16.

The best study of music is music itself. The Music Hour recognizes this principle in two ways: (1) by offering beautiful songs, and (2) by suggesting standard compositions for listening experience.

In order to carry out this correlating program of participation and listening to music, the supervisor should utilize appropriate record material. The lists on the following pages include records which have been carefully chosen after successful classroom use. They correlate with the lessons suggested in courses devoted exclusively to the subject of appreciation, and with the nationally broadcast radio programs.

SECOND GRADE

A. Toy Orchestra

Almost any simple march, folk dance, or gavotte, minuet, waltz, etc., may be used with the second-grade toy orchestra if it is well played on the piano, or if a good phonograph record is available. The following instrumentation is suggested for a second-grade class of forty pupils: 8 pair of rhythm sticks, 3 pair of sand blocks, 1 wood block, 1 pair of cymbals, 1 drum, 1 gong, 2 tambourines, 4 bird whistles, 6 jingle sticks, 6 triangles, 2 chime bells, 4 castanets, and 1 maple bar xylophone. Further directions about the organization of the toy orchestra and the instrumentation will be found in the book for kindergarten and first grade. The following list includes selections or records which have proved effective in actual classroom use. In all these selections the melody is so distinct that the children can follow it readily. The character of the melody will suggest the choice and use of different toy instruments which the children will play with the piano or record. If the toy orchestra experience is carried into the third grade, even greater discriminative use of instruments may be expected.

I. **Dances and Rhythms:**

Title	*Composer*	*Played by*
Amaryllis	Ghys	Orchestra
Andante (1st section), "Surprise Symphony"	Haydn	Orchestra
Blue Danube Waltz	Strauss	Orchestra or piano
Dorothy (and 3 dances)	Old English	Xylophone
Gavotte	Grétry	Xylophone
Gavotte	Mozart	Xylophone
Gavotte	Popper	'Cello
Gavotte in B-flat	Handel	Orchestra
Gavotte, "Mignon"	Thomas	Instrumental

Title	*Composer*	*Played by*
March	Hollaender	Orchestra
March, " Alceste "	Gluck	Orchestra
Marche Characteristique	Tschaikowsky	Orchestra
March Miniature	Tschaikowsky	Orchestra
March of the Toys, " Babes in Toyland "	Herbert	Orchestra
March of the Toy Soldiers	Kreisler	Violin
Minuet, " Orpheus "	Gluck	Bells
Minuet, " Don Juan "	Mozart	Bells
Minuet in G	Beethoven	Violin
Soldiers' March	Schumann	Orchestra
Waltz	Weber	Orchestra

II. **Moods:**

Barcarolle, " Tales of Hoffmann "	Offenbach	Orchestra
Boating on the Lake	Kullak	Orchestra
Funiculi, Funicula	Denza	Instrumental
Home Sweet Home	Bishop	Harp
(same record as Old Folks at Home)		
Liebesleid (old Viennese tune)	Folk Tune	Violin
Melody in F	Rubinstein	'Cello
Narcissus	Nevin	Ensemble
Old Black Joe	Foster	Baritone
Old Folks at Home	Foster	Harp
Serenade	Pierné	'Cello
Serenade	Schubert	Voice
Serenade	Schubert	Cornet, Trombone, and Piano
Sweet and Low	Barnby	Violin

B. Listening Lessons — Rhythms

I. **Dances and Marches:**

1. Marches — Descriptive

March of the Dwarfs	Grieg
March of the Fairies	Mendelssohn
March of the Tin Soldiers	Tschaikowsky
March of the Toys, " Babes in Toyland "	Herbert
March from " Nutcracker Suite "	Tschaikowsky
(same record as March of Little Lead Soldiers)	

2. Marches — Martial

March of the Caucasian Chief	Ippolitow-Iwanow
March of Little Lead Soldiers	Pierné
March	Hollaender
Soldiers' March	Schumann
Toy Soldiers' March	Kreisler

3. Minuets

Minuet, Celebrated	Boccherini
Minuet	Bach-Winternitz
Minuet in D	Mozart
Minuet in G	Beethoven
Minuet, " Toy Symphony "	Haydn

4. Gavottes

Gavotte ..... Grétry
Gavotte ..... Mozart
Gavotte in B-flat ..... Handel
Gavotte in D ..... Gossec
Gavotte, "Mignon" ..... Thomas
Old French Gavotte (Amaryllis) ..... Traditional

5. Waltzes

Blue Danube (Piano — Lehvinne) ..... Strauss
Skaters' Waltz ..... Waldteufel
Waltz No. 2, op. 34 ..... Chopin
Walse from "Naïla" ..... Delibes
Waltzing Doll ..... Poldini
Waltz of the Flowers, "Nutcracker Suite" ..... Tschaikowsky
Valse Lento, "Sylvia" ..... Delibes

II. **Descriptive Rhythms:**

Clowns, "Midsummer Night's Dream" ..... Mendelssohn
Dance of the Gnomes ..... Liszt
Dwarfs ..... Reinhold
Fairies' Scherzo ..... Schubert
Gallop, Doll's Dance, "Petit Suite" ..... Bizet
Indian Dances
In the Hall of the Mountain King (Peer Gynt) .. Grieg
Knight of the Hobby Horse ..... Schumann
Little Hunters ..... Kullak
Marionnettes (same record as Persiflage) ..... Glazounow
Persiflage ..... Francis
Witches' Dance ..... MacDowell

C. Listening Lessons — Emotional Appeal

I. **Lullabies:**

Berceuse ..... Jarnefelt
Berceuse ..... Delbruck
Berceuse, "Jocelyn" ..... Godard
Cradle Song ..... Schubert
Cradle Song ..... Brahms
Cradle Songs of Many Nations ..... Folk
Lullaby ..... Brahms
Lullaby ..... Mozart
Lullaby, "Erminie" ..... Jacobowski
Rock-a-by Baby ..... Folk
Slumber Song ..... Grant-Schaefer
Sweet and Low ..... Barnby

II. **Moods:**

Largo ..... Handel
Midsummer Night's Dream Overture (Fairies) . Mendelssohn
Morning (Nature) ..... Grieg
Narcissus ..... Nevin
Nocturne in E-flat ..... Chopin
Salut d'Amour ..... Elgar

Serenade ..... Drigo
Serenade ..... d'Ambrosio
Serenade ..... Tosti
To Spring ..... Grieg
The Swan ..... Saint-Saëns
Träumerei ..... Schumann

III. **Descriptive Music:**

The Bee ..... Schubert
Dance of the Gnomes ..... Rheinhold
Dawn in an Old World Garden (Songbirds)
Doll's Cradle Song (Petit Suite) ..... Bizet
Dwarfs ..... Reinhold
Elf Dance ..... Spindler
In a Clock Store ..... Orth
Listen to the Mocking Bird (Whistling) ..... McKee
March of the Marionnettes ..... Gounod
Marionnettes (same record as Persiflage) ..... Glazounow
The Music Box ..... Liadow
Naiads at the Spring ..... Juon
Of a Tailor and a Bear ..... MacDowell
Song of the Wood Bird ..... Gialdini
Tambourine Chinois ..... Kreisler
The Top (Petit Suite) ..... Bizet
Trumpeter and Drummer (Petit Suite) ..... Bizet
Wild Horsemen ..... Schumann

THIRD GRADE

Listening Lessons

I. **Mood**

Aloha Oe ..... Instrumental version
Arabian Melody (Dance Orientale) ..... Glazounow ..... Orchestra
At the Brook ..... Boisdeffre
At the Fountain ..... Schumann ..... Violin
Ave Maria (Heifetz recording) ..... Schubert
Berceuse (Mignon) ..... Godard
Berceuse (Jocelyn) ..... Godard
Canzonetta ..... d'Ambrosio
Canzonetta ..... Godard ..... Violin
Capriccioso ..... Ries
Cradle Song ..... Mozart ..... Instrumental
Danse Arabe (Nutcracker Suite) ..... Tschaikowsky
Deep River ..... Spiritual ..... String Quartet
Emmett's Favorite Yodel ..... Instrumental
The Flatterer ..... Chaminade
The Harmonious Blacksmith ..... Handel
Indian Lament ..... Dvorak
La Gitana (Arabian melody) ..... Kreisler ..... Violin
Largo ..... Handel
The Last Rose of Summer (Alda) ..... Voice
Love's Old Sweet Song ..... Molloy ..... Violin solo

Narcissus....Nevin
Nocturne....Grieg
On Wings of Song (Heifetz)....Mendelssohn....Violin
Serenade....Toselli
Serenade....Kreisler
Serenade....Pierné
Serenade....Drigo
Serenade....d'Ambrosio
Souvenir (Kreisler)....Drdla
Spring Song....Mendelssohn
The Swan....Saint-Saëns
Träumerei....Schumann

II. **Dances:**

Amaryllis....Ghys
Blue Danube Waltz....Strauss
Bolero....Moszkowski
Dance Russe (Trepak)....Tschaikowsky
Dance Zapateado....Sarasate
Gavotte (Mignon)....Thomas
Gavotte in B-flat....Handel
Gavotte (Les Petits Riens)....Mozart
Landler....Mozart
March....Hollaender
Marche Miniature....Tschaikowsky
Mazurka....Chopin
Minuet in D....Mozart
Minuet Don Juan....Mozart
Minuet....Handel
Soldiers March....Gounod
Spanish Dance....Moszkowski
Spanish Dance (Casals)....Granados
Triumphal March (Aïda)....Verdi

III. **Descriptive Music:**

The Bee....Schubert
Dance Chinois (Nutcracker Suite)....Tschaikowsky
Dance of the Hours....Ponchielli
Dance of the Little Pipes....Tschaikowsky
(Nutcracker Suite)
Doll's Lullaby (Petit Suite)....Bizet
Duo (Little Husband and Little Wife)....Bizet
(Petit Suite)
Fairy Pipers....Elgar
(from "The Wand of Youth")
From the Canebrake....Gardner
Funeral March of the Marionnettes....Gounod
Gallop (Doll's Dance) (Petit Suite)....Bizet
Golliwogg's Cake Walk....Debussy
Impromptu (The Top) (Petit Suite)....Bizet
In a Three-Horse Sleigh (Troika)....Tschaikowsky
In the Swiss Mountains....Violin and Viola

Juba Dance.....Dett
March of the Dwarfs.....Grieg
The Music Box.....Liadow
Naiads at the Spring.....Juon
Norwegian Mountain Dance.....Grieg
Of a Tailor and a Bear.....MacDowell
Spinning Song (Rachmaninoff).....Mendelssohn
Spinning Song.....Kullak
Swiss Shepherd Calls (ocarina)
The Tame Bear.....Elgar
(from " The Wand of Youth ")
Trumpeter and Drummer (Petit Suite).....Bizet
Whirlwind.....Krantz.....flute
Wild Horseman.....Schumann
Witches' Dance.....MacDowell
Knight of the Hobby Horse.....Schumann

PART FOUR

ACCOMPANIMENTS FOR SONGS IN THE FIRST BOOK

Open the Windows

(Rote Song, First Book, p. 1)

ABBIE FARWELL BROWN — LOWELL MASON

O - pen, lit - tle eye - lids, Night has flown a - way,
All the lit - tle win - dows, Cur - tained for the night,
Through your hap - py win - dows Greet the glad new day.
Wide a - wake and smil - ing, O - pen to the light.

In the Orchard

(Rote Song, First Book, p. 5)

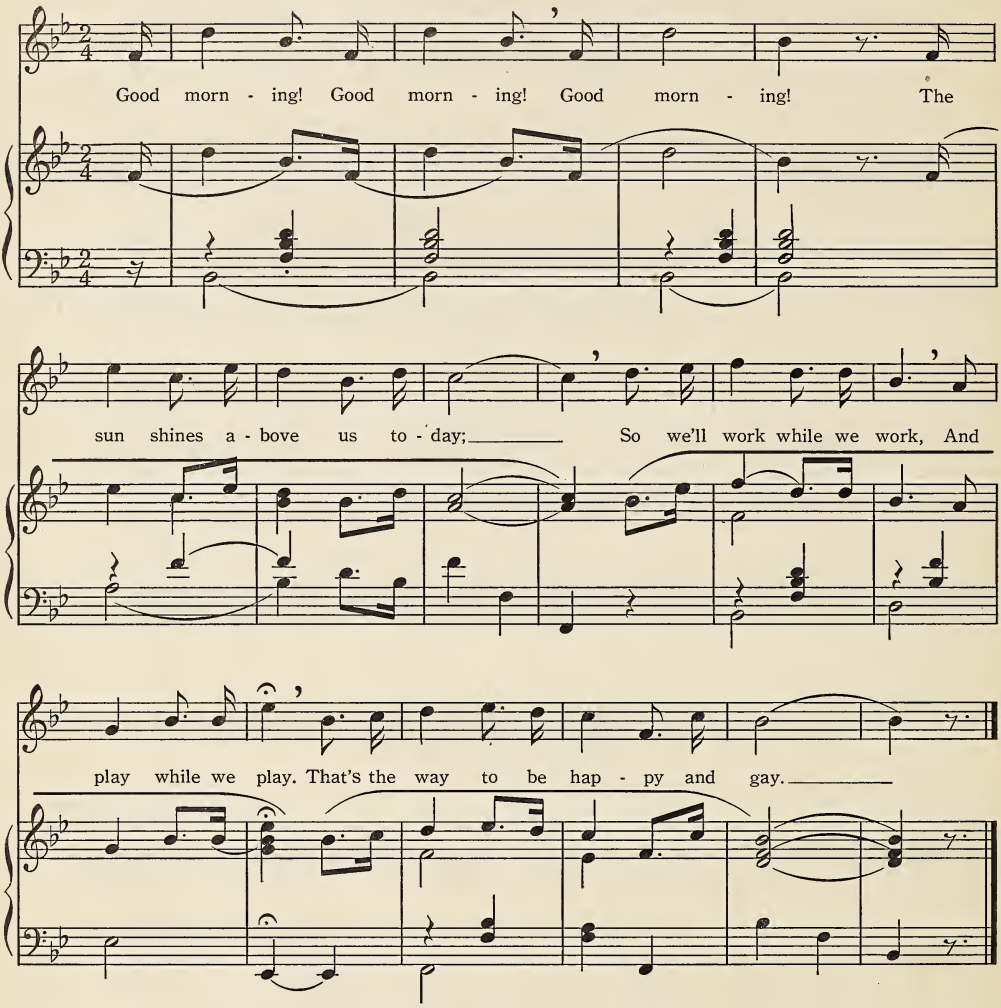
JULIA COLTON WILLARD — W. OTTO MIESSNER

Good Morning!

(Rote Song, First Book, p. 2)

G. A. Grant-Schaefer

G. A. Grant-Schaefer

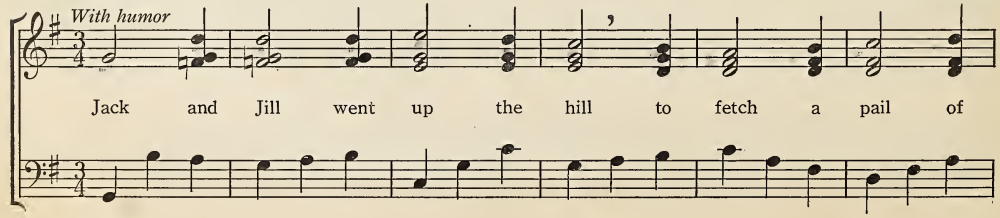

Good morn - ing! Good morn - ing! Good morn - ing! The
sun shines a - bove us to - day; So we'll work while we work, And
play while we play. That's the way to be hap - py and gay.

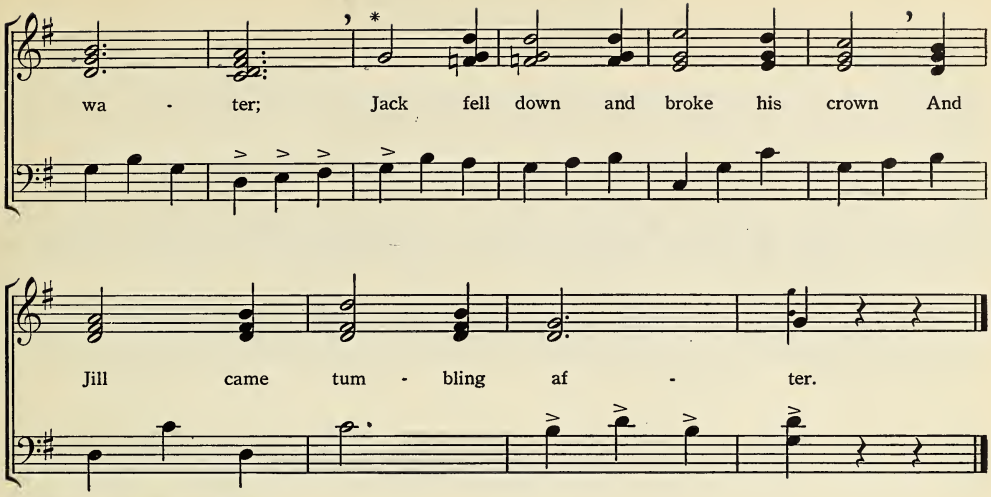
Jack and Jill

(Rote Song, First Book, p. 3)

Mother Goose

Fay Foster





* Begin here for piano introduction.

A Cure for Crossness

(Rote Song, First Book, p. 4)

HARRIET G. BROWN — HORATIO PARKER

Risoluto
I felt so ver - y cross one time I did - n't know what to say, But I
made a lit - tle smile come And the cross - ness ran a - way.
rit.
Fast

I Had a Little Doggy

(Rote Song, First Book, p. 6)

NURSERY RHYME

ANICE TERHUNE

Gently
I had a lit - tle dog - gy That used to sit and beg; But
dog - gy tum - bled down the stairs And broke his lit - tle leg. Oh!
Dog - gy I will nurse you, To try and make you well, And
you shall have a col - lar, too, And lit - tle sil - ver bell.

Ride a Cock Horse

(Rote Song, First Book, p. 10)

MOTHER GOOSE J. W. ELLIOTT

Allegretto con spirito
Ride a cock horse to Ban - bu - ry Cross, To see a fine la - dy up - on a white horse;
mf
cresc.
Rings on her fin-gers and bells on her toes, She shall have mu-sic wher - ev - er she goes.

The Dancers

(Rote Song, First Book, p. 11)

NATHAN HASKELL DOLE GERMAN FOLK TUNE

As the tu - lips are toss - ing their del - i - cate heads
So we greet one an - oth - er with bow and gay glance
Dressed in their yel - lows and pur - ples and reds,
When we ar - rive at the end of the dance.

Gratitude

(Observation Song, First Book, p. 12)

ABBIE FARWELL BROWN — GEORGE L. WRIGHT

White or brown or spot - ted cow, Liv - ing some - where far a - way,
If I came to call on you, My po - lit - est thanks to say,
I should like to thank you now For the milk I drink each day.
You would toss your head and moo; I should bow, and say "Good day!"

The Street Car

(Rote Song, First Book, p. 14)

MINNIE E. HICKS — G. A. GRANT-SCHAEFER

Wild Geese

(Rote Song, First Book, p. 17)

MAY MORGAN — CANADIAN FOLK SONG

Hear a cry, clear and high Drift - ing down from the au - tumn sky,
Chil - dren all hear the call Wild geese sound - ing a shrill "Good - by."

Skipping Song

(Rote Song, First Book, p. 18)

NANCY BYRD TURNER — FRENCH MELODY

Thanksgiving

(Rote Song, First Book, p. 19)

R. N. TURNER — EDWARD BAILEY BIRGE

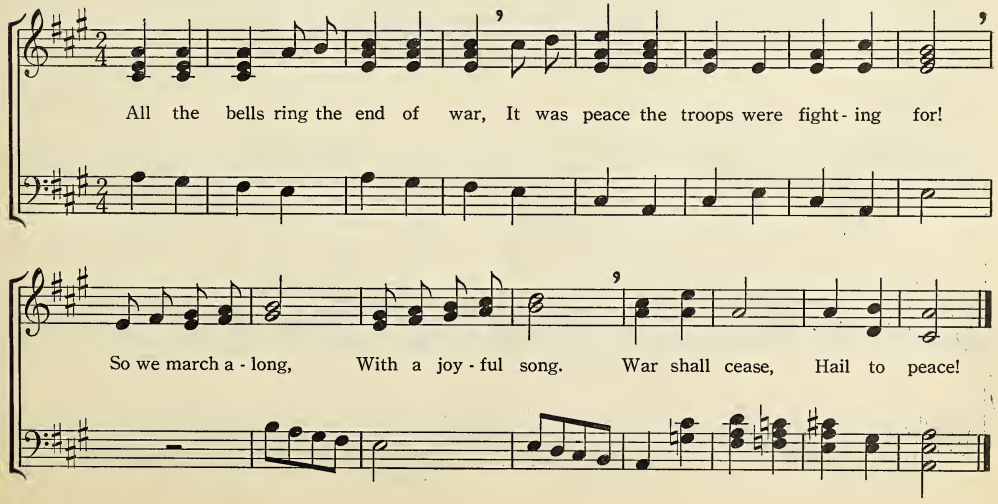
Joy is in the par - lor, Fun is on the stair,
Oh, 'tis glad Thanks - giv - ing, Joy of all the year,
Bus - tle in the kit - chen, O - dors in the air!
Noth - ing half so hap - py, Noth - ing half so dear!

Laugh - ter in each dim - ple, Smile in ev - 'ry eye!
Song and sport and pleas - ure Make the mo - ments fly,
Hap - py lit - tle maid - en, Can you tell me why?
Hap - py hearts are thank - ful; That's the rea - son why.

Armistice Day

(Rote Song, First Book, p. 22)

NATHAN HASKELL DOLE — ITALIAN MELODY


All the bells ring the end of war, It was peace the troops were fight - ing for!
So we march a - long, With a joy - ful song. War shall cease, Hail to peace!

Soldiers' March

For marching

(First Book, p. 23)

ROBERT SCHUMANN

On Christmas Eve

(Rote Song, First Book, p. 25)

VIRGINIA BAKER

HORATIO PARKER

Sing a Song of Workshops

(Rote Song, First Book, p. 26)

FREDERICK MANLEY G. W. CHADWICK

Allegro
1. Sing a song of work - shops! Bus - y men and things;
2. Plough-men in the mead - ows, Fur - row - ing the soil,
3. Tai - lors on their bench - es; Stu - dents in their rooms;
4. Sing a song of work - shops! Bus - y men and boys; —
1,2,3,
4.
Black-smiths at the for - ges Where the an - vil rings.
Na - ture and her show - ers Bless - ing all their toil.
Chil - dren at their les - sons; Weav - ers at their looms;
San - ta in the North - land Mak - ing Christ-mas toys.
1.
2.

Jacky Frost

(Rote Song, First Book, p. 27)

LAURA E. RICHARDS — ELEANOR SMITH

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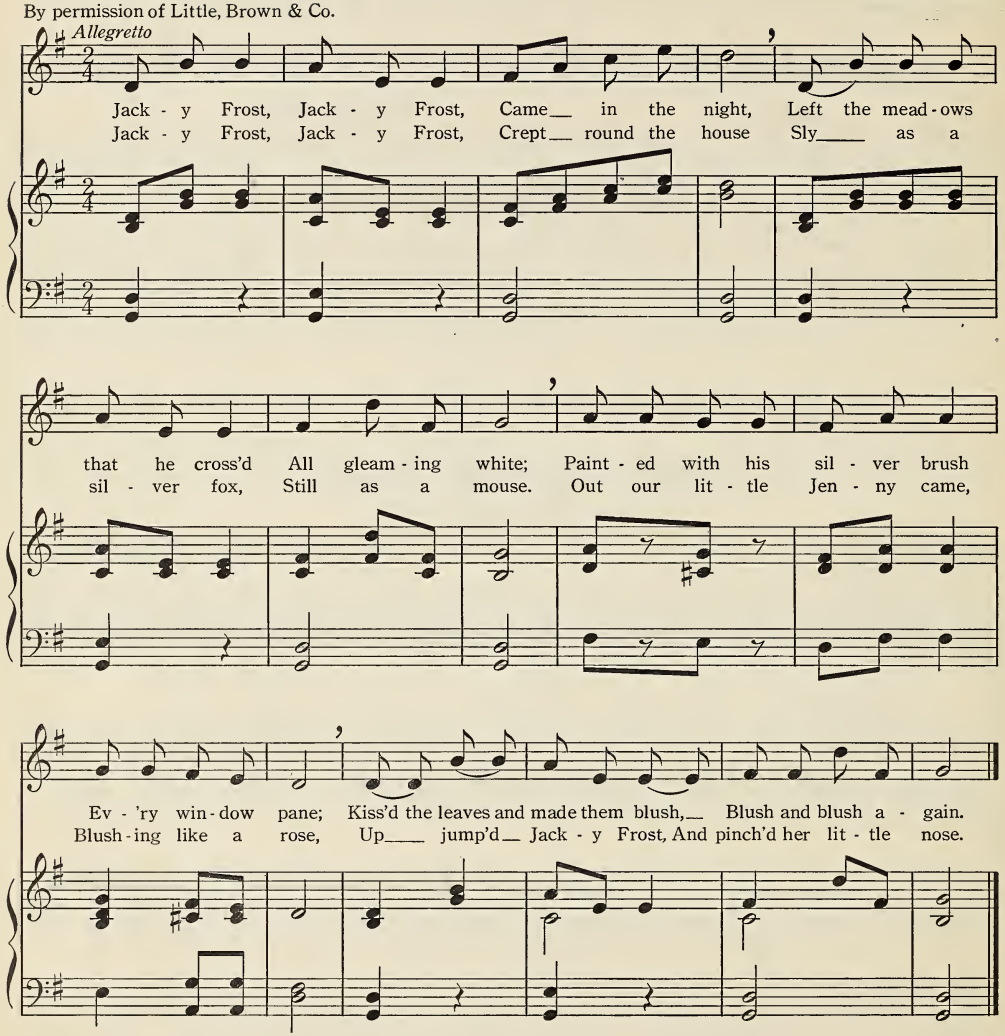
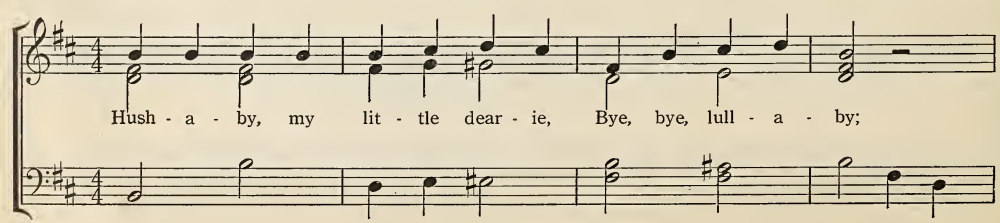
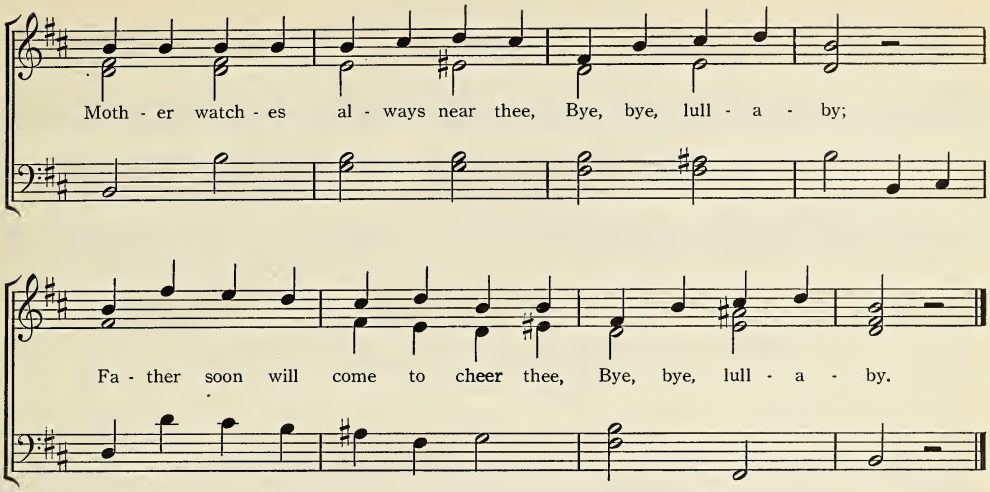

Allegretto
Jack - y Frost, Jack - y Frost, Came in the night, Left the mead - ows
Jack - y Frost, Jack - y Frost, Crept round the house Sly as a
that he cross'd All gleam - ing white; Paint - ed with his sil - ver brush
sil - ver fox, Still as a mouse. Out our lit - tle Jen - ny came,
Ev - 'ry win - dow pane; Kiss'd the leaves and made them blush, Blush and blush a - gain.
Blush - ing like a rose, Up jump'd Jack - y Frost, And pinch'd her lit - tle nose.

Lullaby

(Rote Song, First Book, p. 28)

MABEL E. BRAY — RUSSIAN FOLK SONG



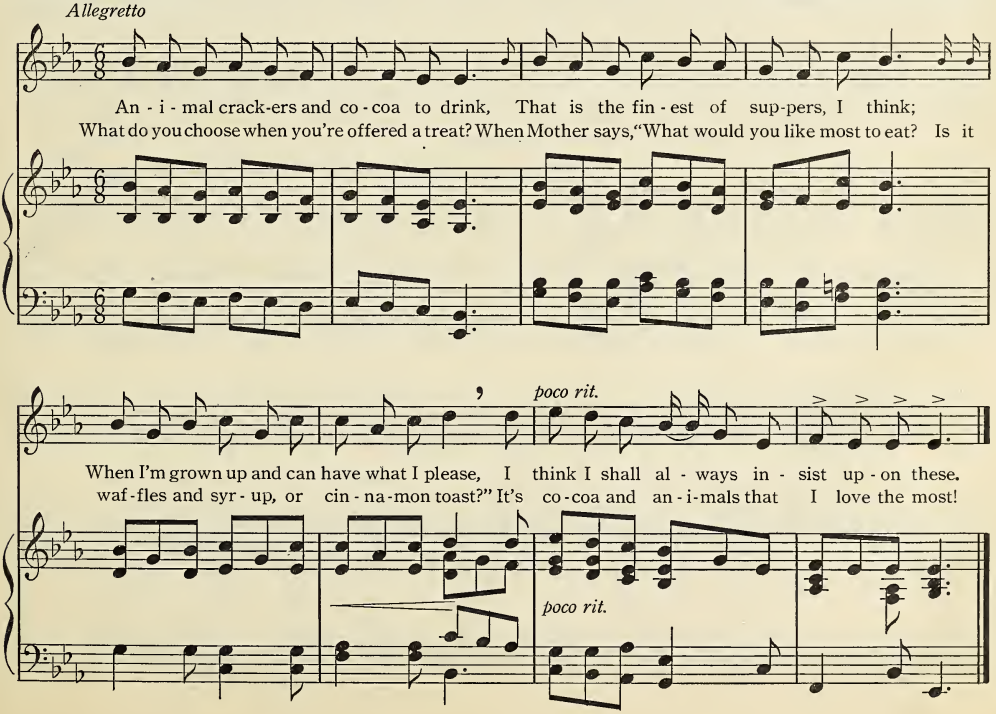


Animal Crackers

(Rote Song, First Book, p. 41)

CHRISTOPHER MORLEY MARSHALL BARTHOLOMEW

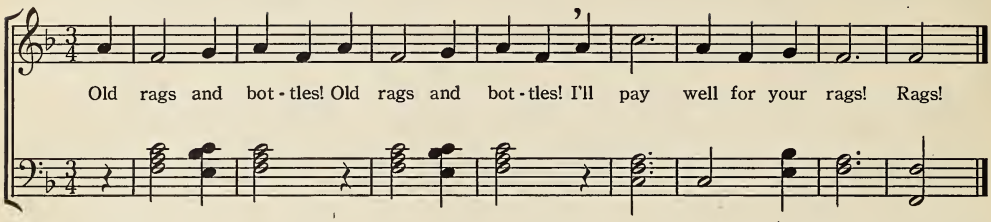
Allegretto


An - i - mal crack-ers and co - coa to drink, That is the fin - est of sup-pers, I think;
What do you choose when you're offered a treat? When Mother says, "What would you like most to eat? Is it
poco rit.
When I'm grown up and can have what I please, I think I shall al - ways in - sist up - on these.
waf-fles and syr - up, or cin - na-mon toast?" It's co-coa and an - i-mals that I love the most!
poco rit.

The Rag Man

(Observation Song, First Book, p. 33)

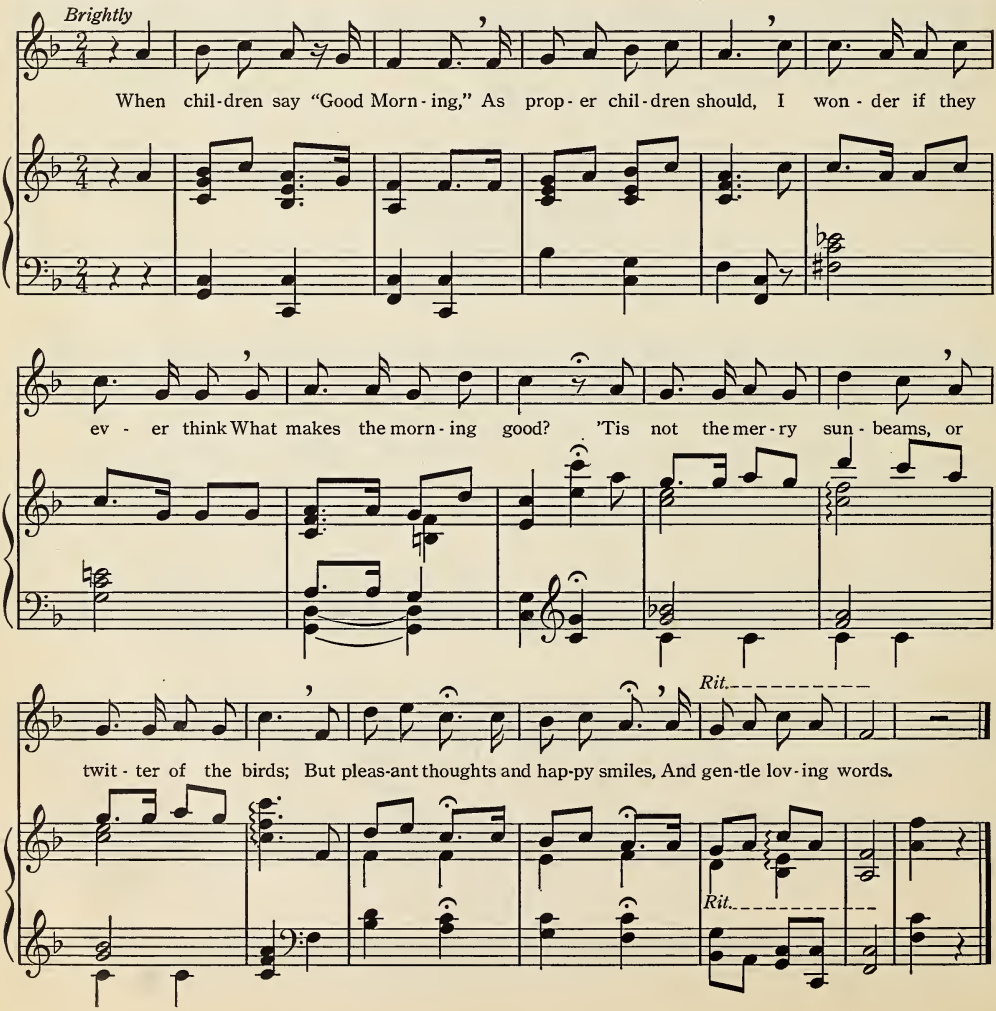
ANN UNDERHILL — OLD MELODY



When Children say "Good Morning"

(Rote Song, First Book, p. 38)

PAULINE FRANCES CAMP — HARRIET WARE

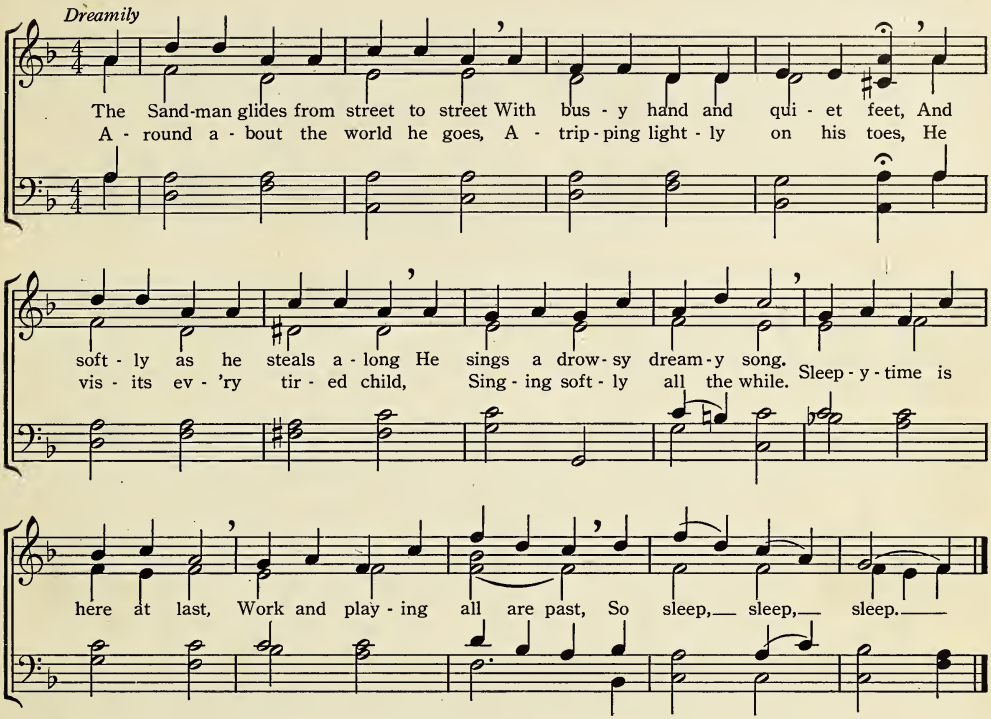

Brightly
When chil - dren say "Good Morn - ing," As prop - er chil - dren should, I won - der if they
ev - er think What makes the morn - ing good? 'Tis not the mer - ry sun - beams, or
Rit.
twit - ter of the birds; But pleas - ant thoughts and hap - py smiles, And gen - tle lov - ing words.
Rit.

The Sandman

(Rote Song, First Book, p. 34)

NINA B. HARTFORD

NINA B. HARTFORD


Dreamily
The Sand-man glides from street to street With bus - y hand and qui - et feet, And
A - round a - bout the world he goes, A - trip - ping light - ly on his toes, He
soft - ly as he steals a - long He sings a drow - sy dream - y song.
vis - its ev - 'ry tir - ed child, Sing - ing soft - ly all the while. Sleep - y - time is
here at last, Work and play - ing all are past, So sleep, sleep, sleep.

Lincoln

(Study Song, First Book, p. 40)

ANN UNDERHILL

ELEANOR SMITH

With dignity
Once there lived a splen - did man; Guess his name now if you can.
Firm but gen - tle; strong but kind; With his coun - try's good in mind;
Tall and thin, with care - worn face, Great - est lead - er of his race.
Pres - i - dent he came to be; Chil - dren, tell me! Who was he?

Grandma

(Observation Song, First Book, p. 36)

ANN UNDERHILL — OLD TUNE

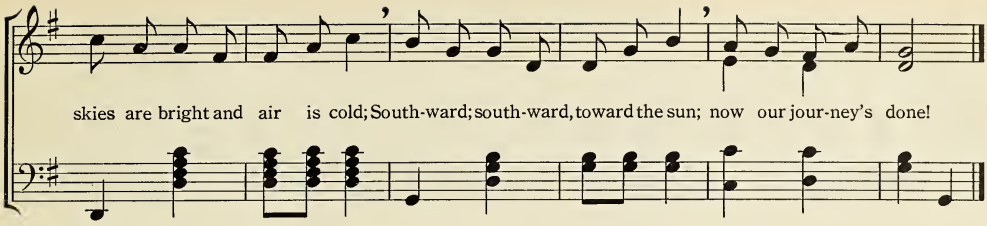
When Grand-ma comes to vis - it, Oh, then we are so hap - py, So
She tells us of her school - mates, Her fa - ther and her moth - er, And
glad to have her come; For, sit - ting by the win - dow She
how they used to live, She tells us of her broth - ers, Her
tells us fun - ny sto - ries Of when she was a lit - tle girl.
sis - ters and the oth - ers, And of the games they used to play.

Following the Winds

(Rote Song, First Book, p. 42)

NANCY BYRD TURNER — ALICE B. PARISIEN

East-ward, east-ward, let us go, while the sky is all a-glow; West-ward, west-ward,
let us roam, far a-way from home! North-ward, north-ward, winds are bold,



Christmas Stockings

(Rote Song, First Book, p. 29)

AGNES CHOATE WONSON

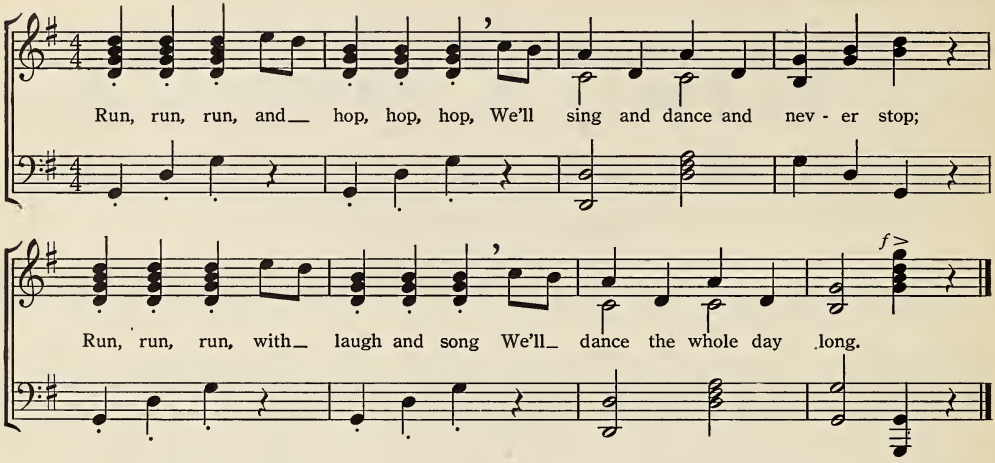
W. OTTO MIESSNER

Three lit - tle stock - ings Hung in a row; Three lit - tle child - ren
Watch - ing be - low. It's Christ - mas Eve! It's
Christ - mas Eve! And they'll not leave till San - ta comes, I know!

Run and Hop

(Rote Song, First Book, p. 43)

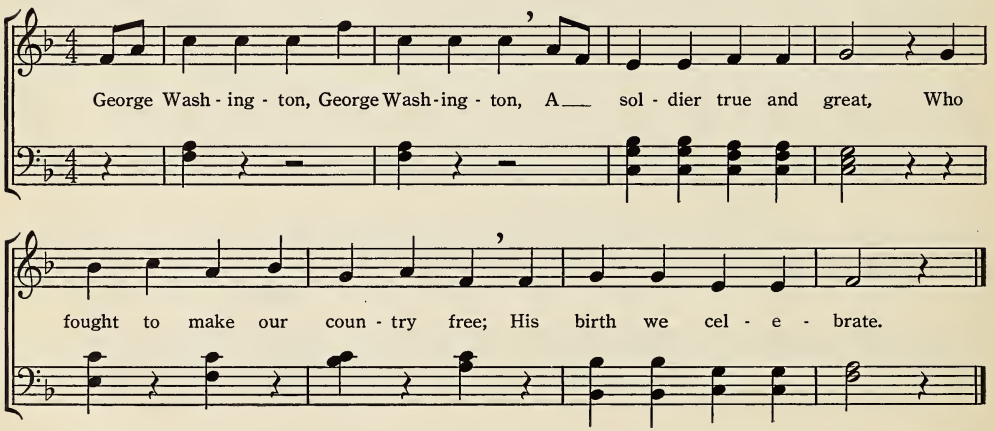
NANCY BYRD TURNER — SWEDISH FOLK TUNE



George Washington

(Rote Song, First Book, p. 46)

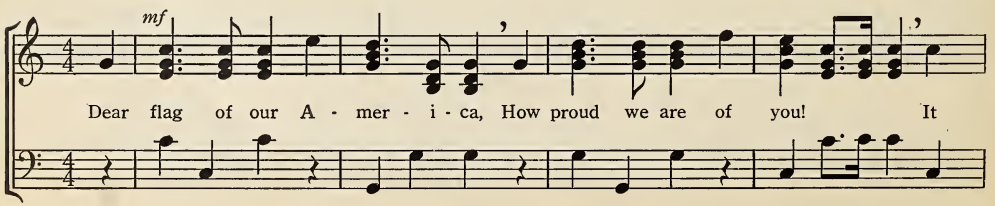
MABEL E. BRAY — FRANZ JOSEPH HAYDN


George Wash - ing - ton, George Wash - ing - ton, A sol - dier true and great, Who
fought to make our coun - try free; His birth we cel - e - brate.

Flag Song

(Rote Song, First Book, p. 47)

MABEL E. BRAY — ROBERT SCHUMANN



Indian Echo Song

(Rote Song, First Book, p. 50)

NANCY BYRD TURNER — CHIPPEWA INDIAN CALL

Smoothly
We glide down the dusk - y lake, Our pad - dles rise and fall; The
The moon, like a far ca - noe, Drifts down be - hind the hill, We
voic - es in the wood - land wake, Ech - o - ing our call.
fol - low on the qui - et tide, On the wa - ters still.

Papoose

(Rote Song, First Book, p. 51)

MABEL E. BRAY — NAVAJO INDIAN MELODY

School Song

(Study Song, First Book, p. 48)

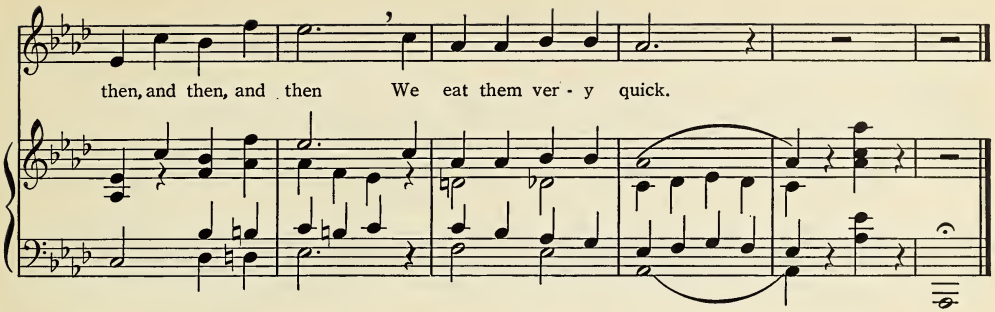
ANN UNDERHILL — NELLIE POORMAN

Now the clock is strik - ing eight, Ding dong! Ding dong!
See the school doors o - pen wide; Ding dong! Ding dong!
Hark, the clock is strik - ing nine; Ding dong! Ding dong!
Hur - ry or you will be late! Ding ding dong!
Now the chil - dren step in - side, Ding ding dong!
See the chil - dren's fac - es shine! Sing a song!

Where We Get Our Bread

(Rote Song, First Book, p. 52)

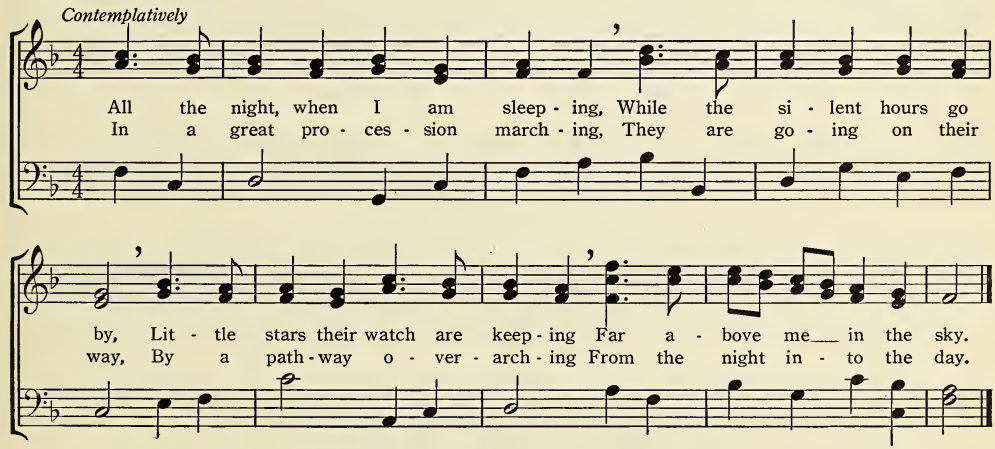
WILHELMINA SEEGMILLER — W. OTTO MIESSNER



Marching Star

(Rote Song, First Book, p. 54)

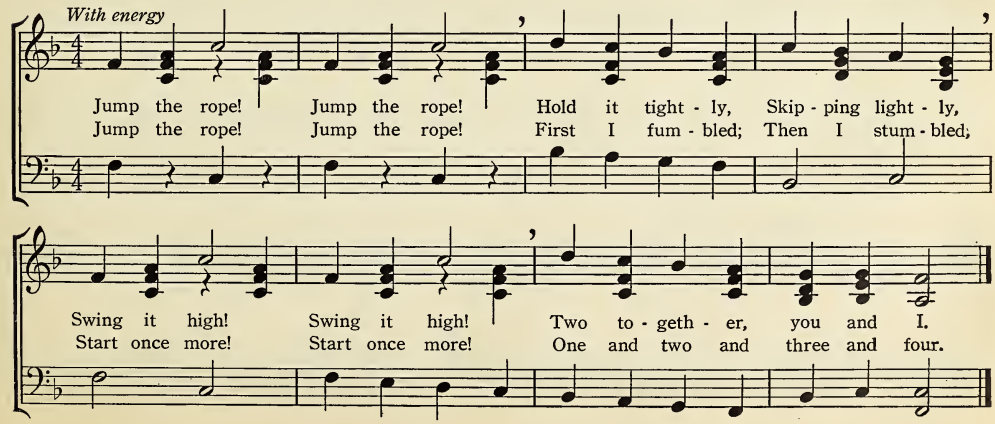
ABBIE FARWELL BROWN — LOWELL MASON


Contemplatively
All the night, when I am sleep - ing, While the si - lent hours go
In a great pro - ces - sion march - ing, They are go - ing on their
by, Lit - tle stars their watch are keep - ing Far a - bove me in the sky.
way, By a path - way o - ver - arch - ing From the night in - to the day.

Jump Rope

(Observation Song, First Book, p. 58)

ABBIE FARWELL BROWN — MABEL E. BRAY


With energy
Jump the rope! Jump the rope! Hold it tight - ly, Skip - ping light - ly,
Jump the rope! Jump the rope! First I fum - bled; Then I stum - bled;
Swing it high! Swing it high! Two to - geth - er, you and I.
Start once more! Start once more! One and two and three and four.

The New Moon

(Study Song, First Book, p. 55)

VIRGINIA BAKER G. A. GRANT-SCHAEFER

Point Lightly, Partner

(Rote Song, First Book, p. 59)

NANCY BYRD TURNER GERMAN FOLK SONG

A Million Little Sunbeams

(Rote Song, First Book, p. 60)

THE YOUTH'S COMPANION — HORATIO PARKER

Winds of Evening

(Study Song, First Book, p. 61)

ANN UNDERHILL — FRENCH MELODY

With swaying rhythm
Winds of eve - ning whis-per-ing soft - ly, Sweep like shad - ows o - ver the earth.
O - ver the earth and un - der the sky, Winds of eve - ning
whis - per - ing soft - ly, Sweep like shad - ows o - ver the earth.

Slumber Song

(Rote Song, First Book, p. 62)

MABEL E. BRAY — JOHANN SEBASTIAN BACH

Andante amabile
Hush - a - by, my lit - tle ba - by, Sleep un - til the morn - ing light;
Morn - ing sun - shine will a - wake you, Fresh and bright, a glad new day.
May God's an - gels watch your sleep - ing All the long and qui - et night.
In the morn - ing you will wak - en, Glad to greet an - oth - er day.

Marching 'Round the Schoolroom

(Rote Song, First Book, p. 65)

ANN UNDERHILL — W. OTTO MIESSNER

Vigorously

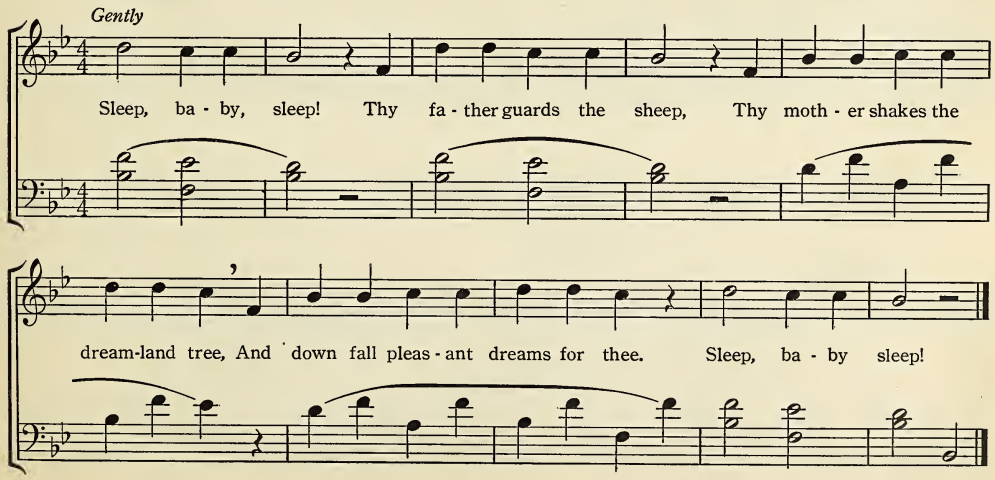
March - ing, march - ing round a - bout the school-room; Heads e - rect, eyes a - head,
March - ing, march - ing round a - bout the school-room; Up we file, on we file,
like the sol - diers on pa - rade. March - ing, march - ing, do not fall be - hind!
past the win - dow, down the aisle; March - ing, march - ing, by the o - pen door;
Keep in step as we turn and wind.
Now we stand at our desks once more!

Cradle Song

(Observation Song, First Book, p. 66)

ELIZABETH PRENTISS — GERMAN FOLK SONG

Gently


Sleep, ba - by, sleep! Thy fa - ther guards the sheep, Thy moth - er shakes the
dream-land tree, And down fall pleas - ant dreams for thee. Sleep, ba - by sleep!

The Firemen

(Study Song, First Book, p. 64)

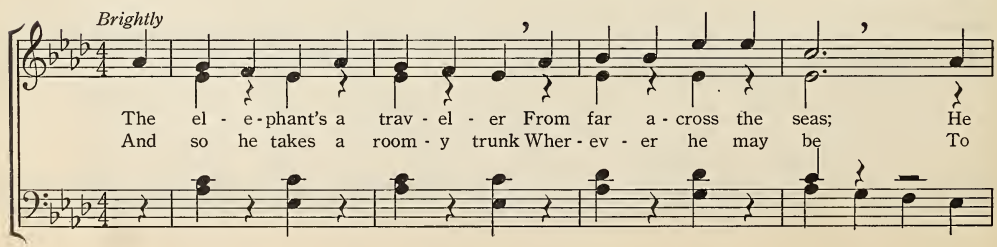
ANN UNDERHILL — ELEANOR SMITH

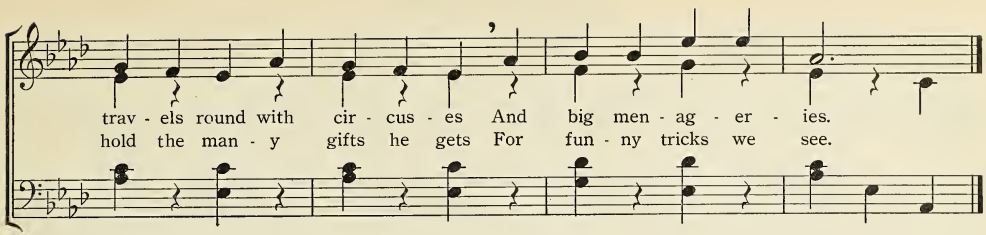
Dramatically
Clat - ter! Clat - ter! What's the mat - ter? Fire! Fire! Fire!
Flames are roar - ing! Smoke is pour - ing! Higher! Higher! Higher!
Ring dong! Ding dong! Hear the big gong, Fire! Fire! Fire!
Brave men dar - ing! Peo - ple star - ing Fire! Fire! Fire!
Now the en - gine's past, Rush - ing on so fast,
Hear the watch - ers shout, See they've put it out!
Feet are fly - ing, voic - es cry - ing Fire! Fire! Fire!
All re - turn - ing from the burn - ing Fire! Fire! Fire!

The Elephant

(Observation Song, First Book, p. 72)

ELEANOR SMITH

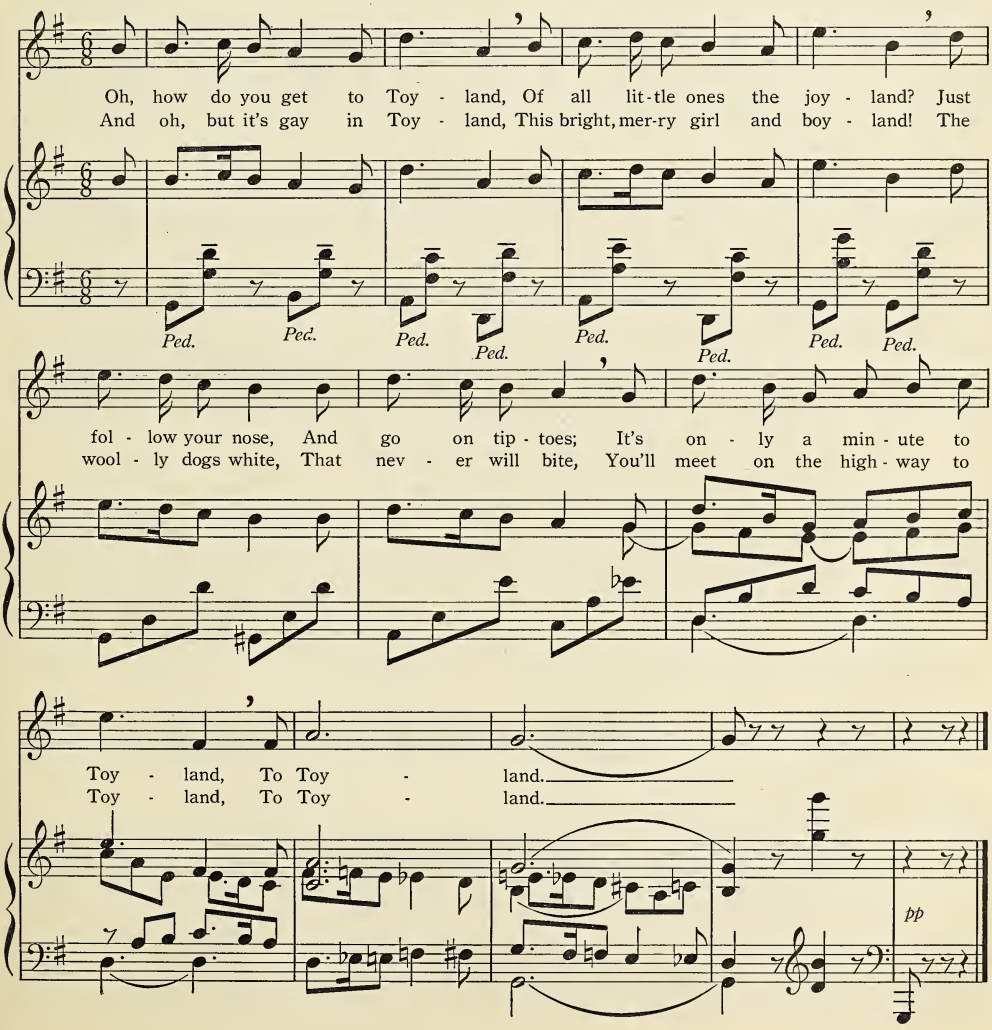




Toyland

(Rote Song, First Book, p. 68)

EUGENE FIELD — W. OTTO MIESSNER


Oh, how do you get to Toy - land, Of all lit - tle ones the joy - land? Just
And oh, but it's gay in Toy - land, This bright, mer-ry girl and boy - land! The
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
fol - low your nose, And go on tip - toes; It's on - ly a min - ute to
wool - ly dogs white, That nev - er will bite, You'll meet on the high - way to
Toy - land, To Toy - land.
Toy - land, To Toy - land.
pp

Rowing Song

(Rote Song, First Book, p. 69)

ANN UNDERHILL — W. OTTO MIESSNER

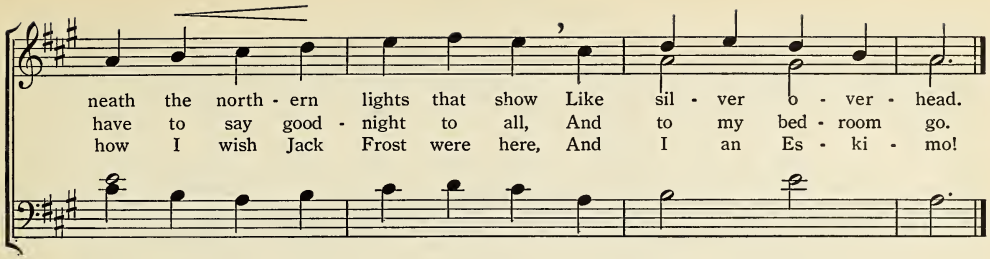
With spirit
Our oars in the row-locks are creak-ing a song; They push back the wa - ter and
We bend to our oars and we sing as we row; It rains and the wind is be-
send us a - long. Our jack - ets are thin; We're wet to the
gin - ning to blow. White foam rip - ples past; We're an - chored at
skin; But keep up your cour - age we're stur - dy and strong!
last! And back to our homes now we hap - pi - ly go!

The Happy Eskimo

(Rote Song, First Book, p. 70)

FREDERICK MANLEY — ELEANOR SMITH

Lightly
cresc.
1. The hap - py lit - tle Es - ki - mo,— He rides up - on a sled; His
2. My sled is i - dle in the hall; The ground is bare of snow; The
3. Jack Frost is with him all the year, And makes him lots of snow; And
dogs out - strip the winds that blow A - cross the gleam - ing ice and snow, Be-
night comes ear - ly in the fall, And when I hear my moth - er call, I
i - cy hill - sides smooth and clear To coast and slide on with - out fear— O


neath the north - ern lights that show Like sil - ver o - ver - head.
have to say good - night to all, And to my bed - room go.
how I wish Jack Frost were here, And I an Es - ki - mo!

Rain Song

(Rote Song, First Book, p. 74)

ELEANOR SMITH ELEANOR SMITH

Allegretto
Rain, rain, do not go, Rain, rain, we love you so!
Rain, rain, do not go, Rain, rain, we love you so!
Make us mu - sic on the pane, Drum to wild winds fid - dle - strain,
Make the brook - let's wa - ter high, Then our tall boats we may try;
Make us pools where - in to float Ev - 'ry lit - tle paint - ed boat.
Wash the grim - y cit - y clean, Make the lawns and mead - ows green.

The Owl

(Rote Song, First Book, p. 75)

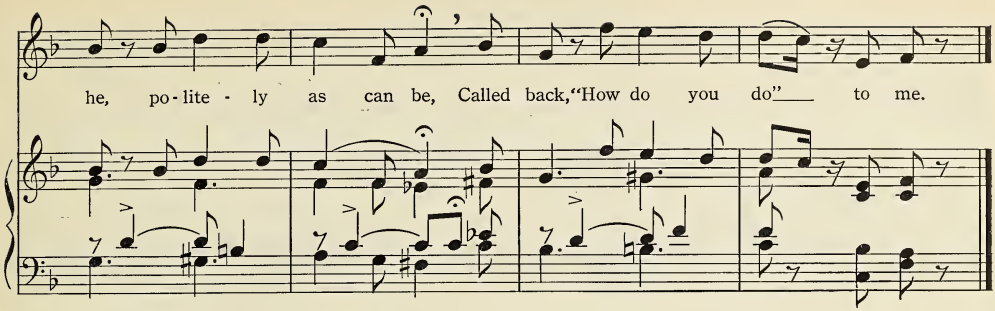
REBECCA B. FORESMAN — ETHELBERT NEVIN

Moderato
O round - faced owl, you look so wise, With
I won - der where you get your name For
mf marcato
that large head and those big eyes; But still, I'm sure, you
wis - dom, tell me whence it came; He looked at me as
nev - er do A thing but say "To-whit, to - whoo."
if he knew, But sim - ply said "To-whit, to - whoo."

The Echo Man

(Rote Song, First Book, p. 76)

SARAH GRAMES CLARK — ADOLF WEIDIG



A Dew Drop

(Rote Song, First Book, p. 77)

FRANK DEMPSTER SHERMAN

W. W. GILCHRIST

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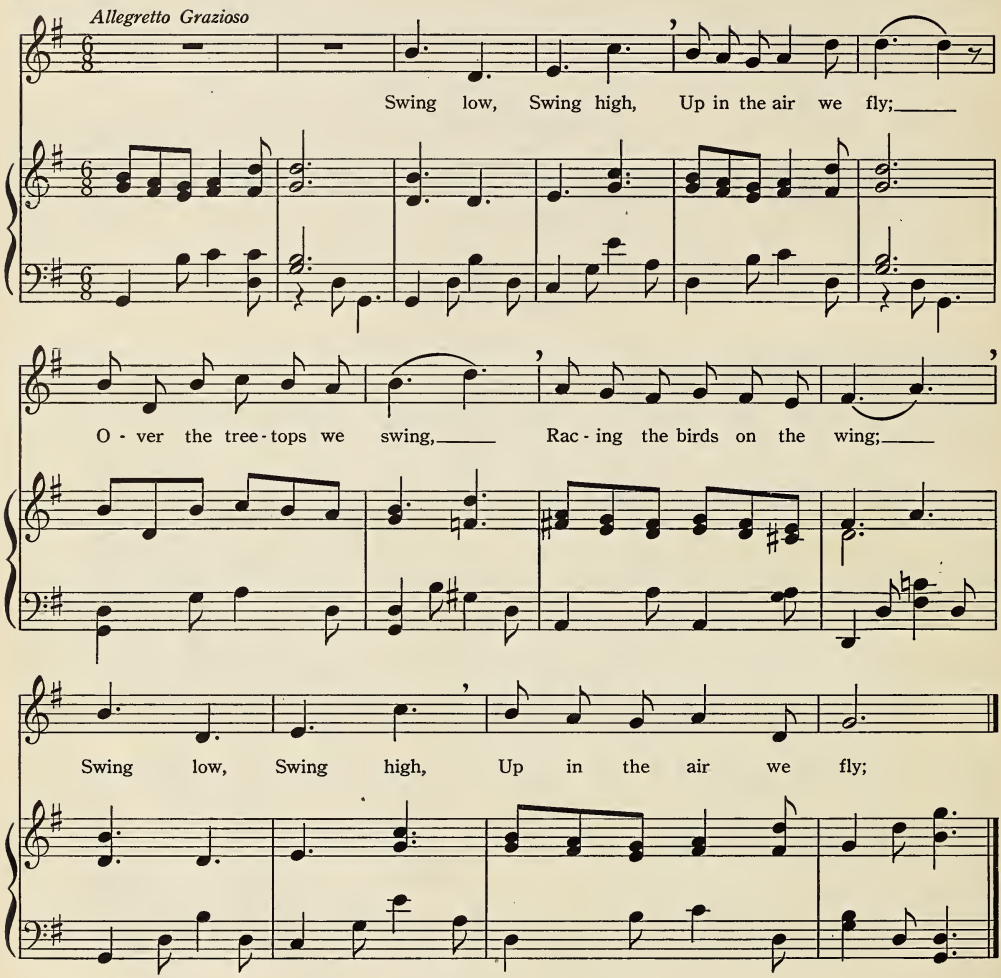
Lit - tle drop of dew Like a gem you are;
When the day is bright On the grass you lie;
Grazioso
pp
1.
I be - lieve that you Must have been a star.
Tell me, then, at night Are you in the
2.
sky?

Swing Song

(Rote Song, First Book, p. 78)

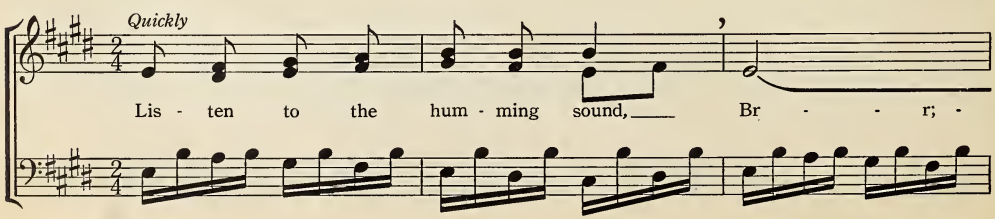
L. C. Lockley — William J. Kraft


Allegretto Grazioso
Swing low, Swing high, Up in the air we fly;
O - ver the tree - tops we swing, Rac - ing the birds on the wing;
Swing low, Swing high, Up in the air we fly;

The Airplane

(Rote Song, First Book, p. 79)

Ann Underhill — Anna Bergstrom



Morning Song

(Study Song, First Book, p. 81)

ANN UNDERHILL — CARL WILHELM

Sleep, Dolly, Sleep

(Rote Song, First Book, p. 82)

RUTH STEPHENS PORTER

RUTH STEPHENS PORTER

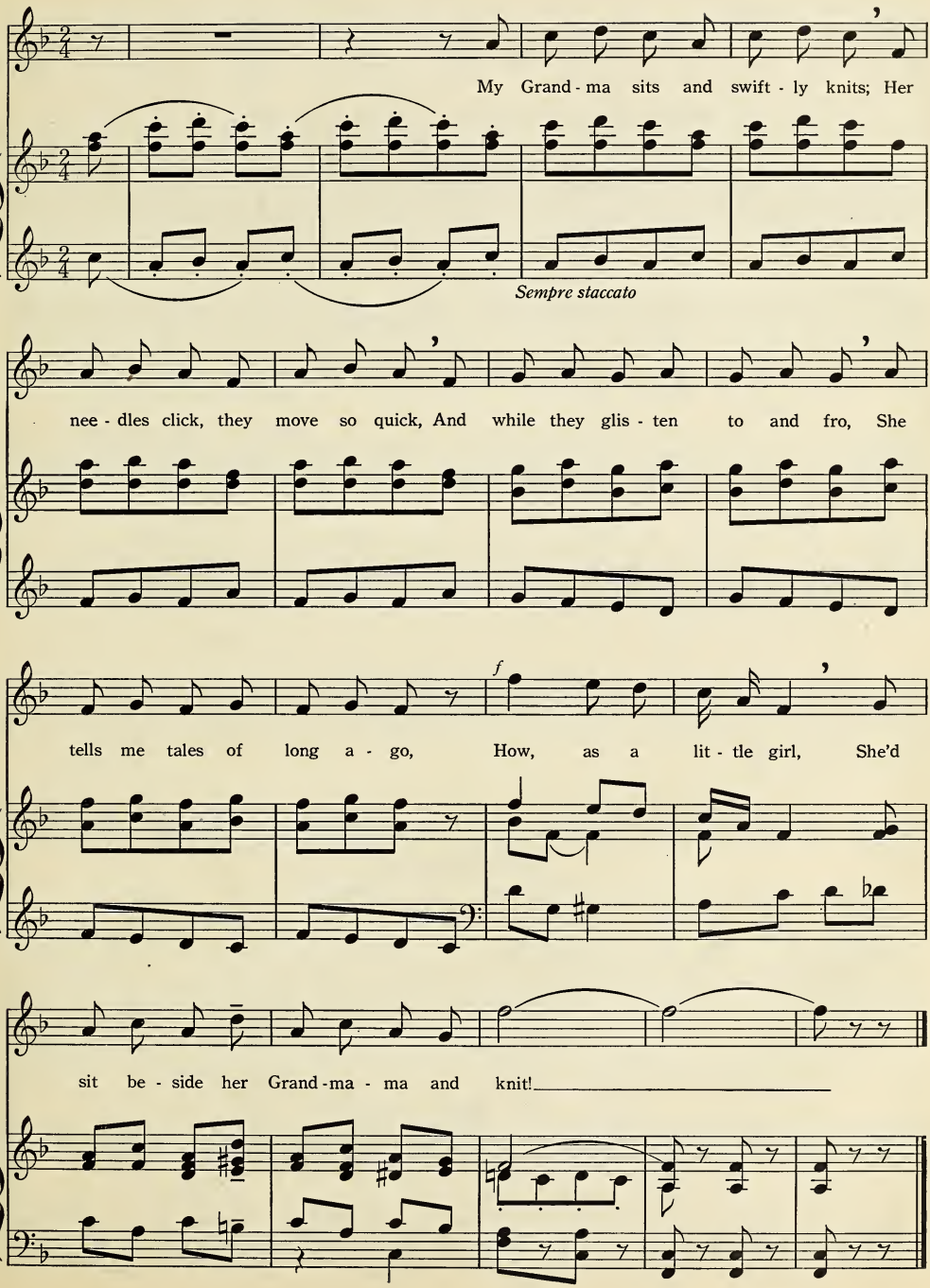
Tenderly
Sleep, dol - ly, sleep, Don't let lit - tle eye - lids
peep. I am pre - par - ing a glad sur - prise For
I am mak - ing a dress of blue To
you, my own, when you o - pen your eyes;
cov - er my darl - ing, it's all for you;
Sleep, dol - ly, sleep, Don't let lit - tle eye - lids peep.

Knitting Song

(Rote Song, First Book, p. 84)

AGNES CHOATE WONSON

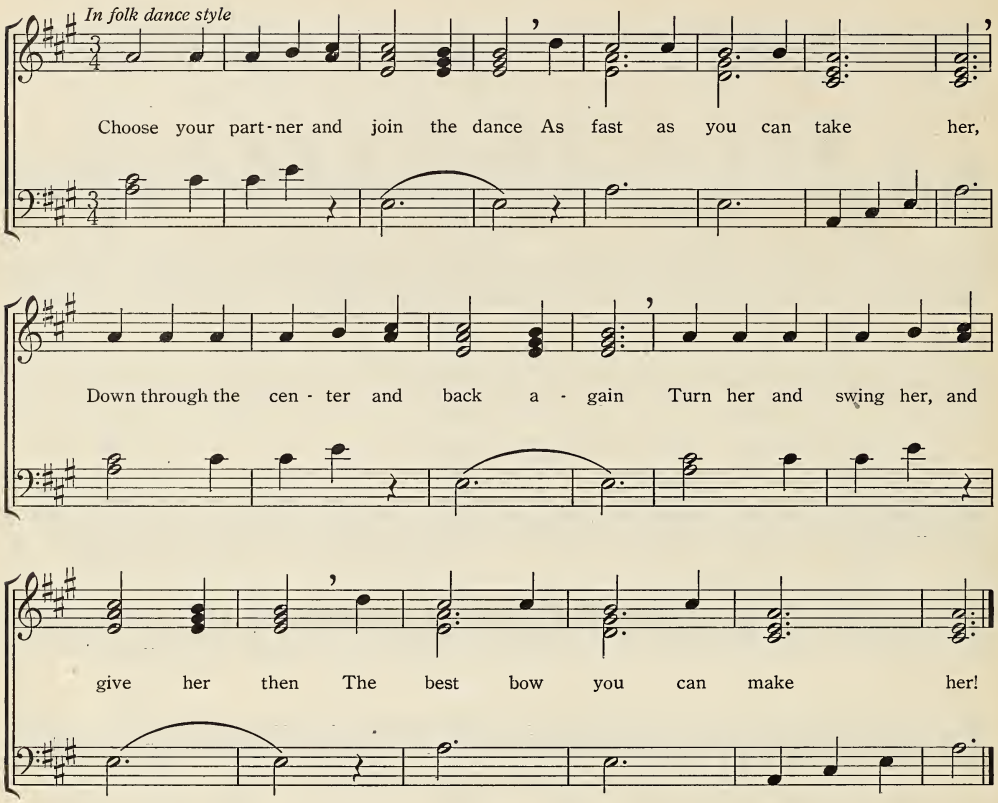
W. OTTO MIESSNER


My Grand - ma sits and swift - ly knits; Her
Sempre staccato
nee - dles click, they move so quick, And while they glis - ten to and fro, She
f
tells me tales of long a - go, How, as a lit - tle girl, She'd
sit be - side her Grand - ma - ma and knit!

Choose Your Partner

(Rote Song, First Book, p. 89)

NANCY BYRD TURNER — SWEDISH SINGING GAME


In folk dance style
Choose your part-ner and join the dance As fast as you can take her,
Down through the cen - ter and back a - gain Turn her and swing her, and
give her then The best bow you can make her!

Sunflowers

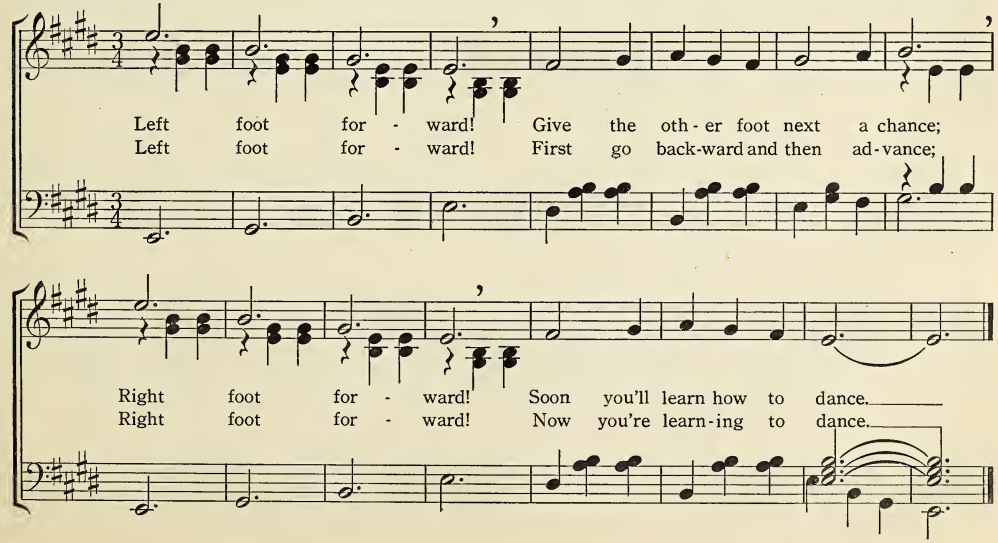
(Rote Song, First Book, p. 88)

W. OTTO MIESSNER — W. OTTO MIESSNER

Dancing Lesson

(Study Song, First Book, p. 86)

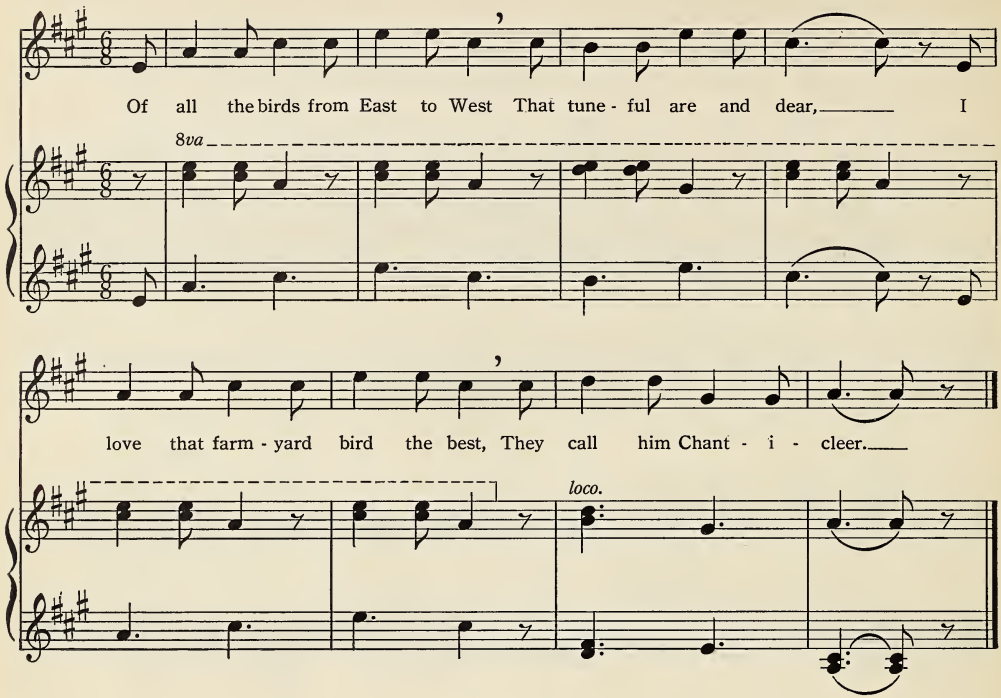
ANN UNDERHILL — OSBOURNE MCCONATHY


Left foot for - ward! Give the oth - er foot next a chance;
Left foot for - ward! First go back-ward and then ad - vance;
Right foot for - ward! Soon you'll learn how to dance.
Right foot for - ward! Now you're learn - ing to dance.

Chanticleer

(Rote Song, First Book, p. 87)

KATHERINE TYNAN — G. A. GRANT-SCHAEFER


Of all the birds from East to West That tune - ful are and dear, I
8va
love that farm - yard bird the best, They call him Chant - i - cleer.
loco.

Children's Hymn

(First Book, p. 90)

ABBIE FARWELL BROWN — SICILIAN MELODY

America

(First Book, p. 91)
(Second Book, p. 121)

SAMUEL F. SMITH — HENRY CAREY

With dignity
1. My coun - try! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing;
2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love;
3. Let mu - sic swell the breeze, And ring from all the trees Sweet Free-dom's song;
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty, To Thee we sing;
Land where my fa - thers died, Land of the Pil - grim's pride,
I love thy rocks and rills, Thy woods and tem - pled hills;
Let mor - tal tongues a - wake, Let all that breathe par - take,
Long may our land be bright With Free - dom's ho - ly light;
From ev - 'ry moun - tain side Let free - dom ring.
My heart with rap - ture thrills Like that a - bove.
Let rocks their si - lence break, The sound pro - long.
Pro - tect us by Thy might, Great God, our King.

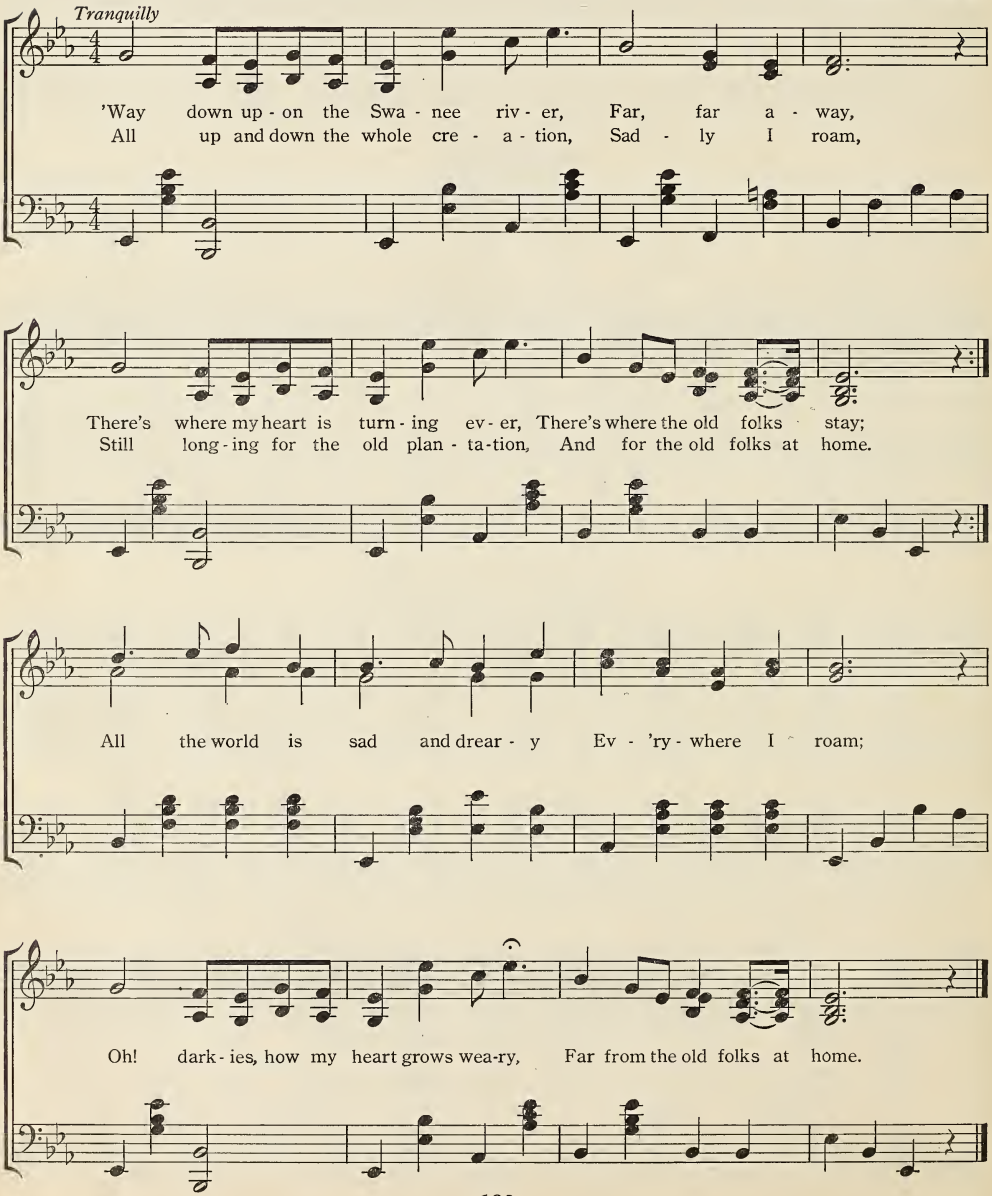
PART FIVE

ACCOMPANIMENTS FOR SONGS IN SECOND BOOK

Old Folks at Home

(Rote Song, Second Book, p. 1)

Words and Music by
STEPHEN C. FOSTER

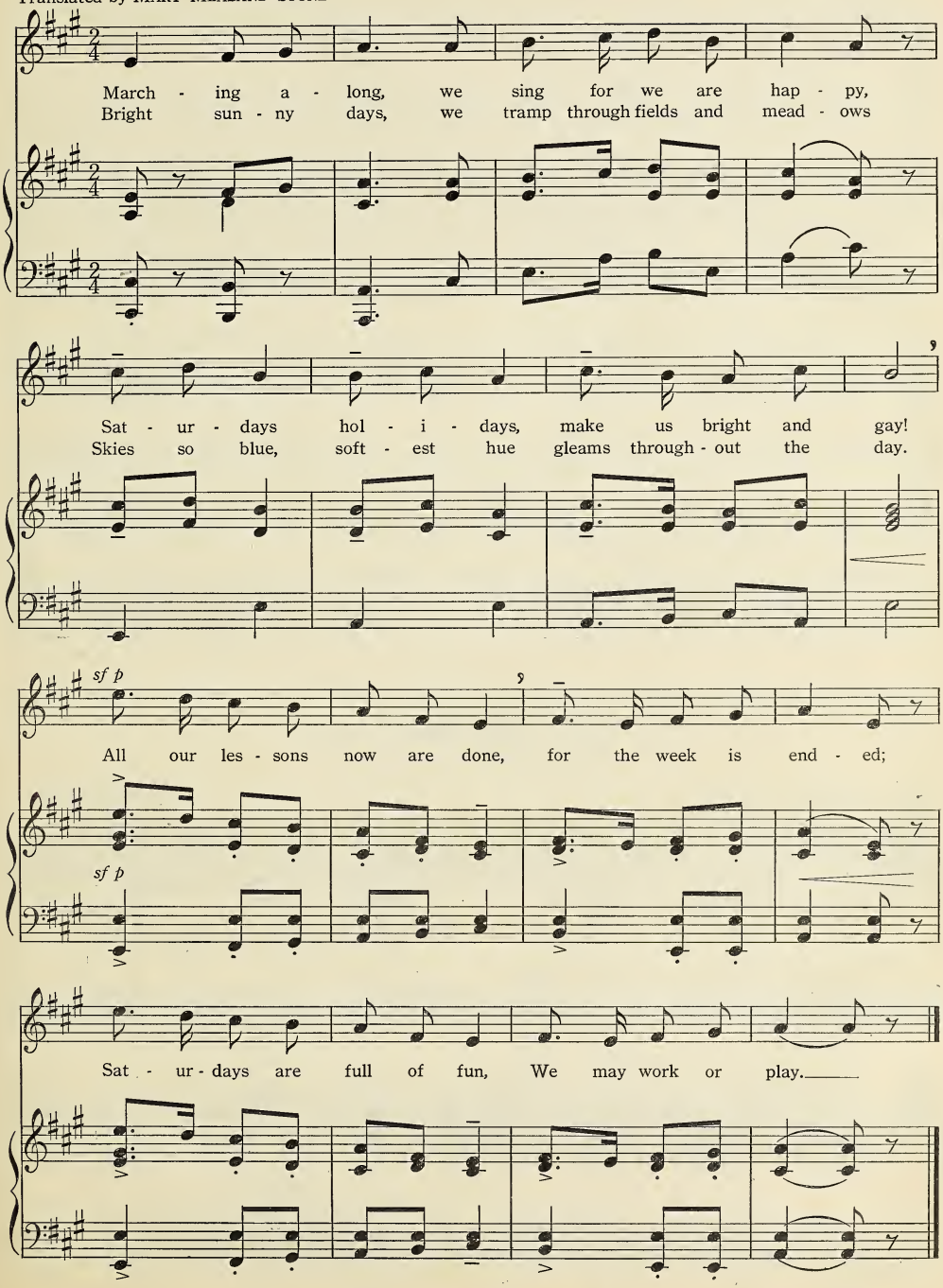

Tranquilly
'Way down up - on the Swa - nee riv - er, Far, far a - way,
All up and down the whole cre - a - tion, Sad - ly I roam,
There's where my heart is turn - ing ev - er, There's where the old folks stay;
Still long - ing for the old plan - ta - tion, And for the old folks at home.
All the world is sad and drear - y Ev - 'ry - where I roam;
Oh! dark - ies, how my heart grows wea - ry, Far from the old folks at home.

Saturdays

(Rote Song, Second Book, p. 2)

Mme. H. Renaudin
Translated by Mary Mealand Stone

André Gédalge


March - ing a - long, we sing for we are hap - py,
Bright sun - ny days, we tramp through fields and mead - ows
Sat - ur - days hol - i - days, make us bright and gay!
Skies so blue, soft - est hue gleams through - out the day.
sf p
All our les - sons now are done, for the week is end - ed;
sf p
Sat - ur - days are full of fun, We may work or play.

The Flower

(Rote Song, Second Book, p. 3)

NANCY BYRD TURNER G. A. GRANT-SCHAEFER

Daintily
Some - times in moth - er's gar - den I find a flow'r so sweet, It's
Like pink ice cream, or peach - es, Or jel - ly red and white; I
al - most like a mouth - ful Of some - thing good to eat.
hard - ly care to touch it For fear I'll take a bite.

The Fly

(Observation Song, Second Book, p. 4)

DORA H. STOCKMAN W. OTTO MIESSNER

Our Thanks for Music

(Rote Song, Second Book, p. 6)

ANN UNDERHILL — GEORGE FREDERICK HANDEL

The Ferry Boat

(Study Song, Second Book, p. 5)

MABEL E. BRAY — FRENCH FOLK SONG

Briskly

O tell me, Mis - ter Fer - ry - boat, Which way do you be - long? Your front and back look just the same, Is there no right nor wrong? In weath - er fair and storm - y too, A - cross the bay you plough, And nev - er yet have I found out Which is your stern or bow.

The state - ly cit - y towers keep watch While sail - ing to and fro You take the peo - ple in such crowds Just where they want to go. You're al - ways read - y for your load, So faith - ful safe and true, I'm sure I do not care which end Is head or tail, do you?

The Airplane

(Rote Song, Second Book, p. 12)

RALPH BERGENGREN — HORATIO PARKER

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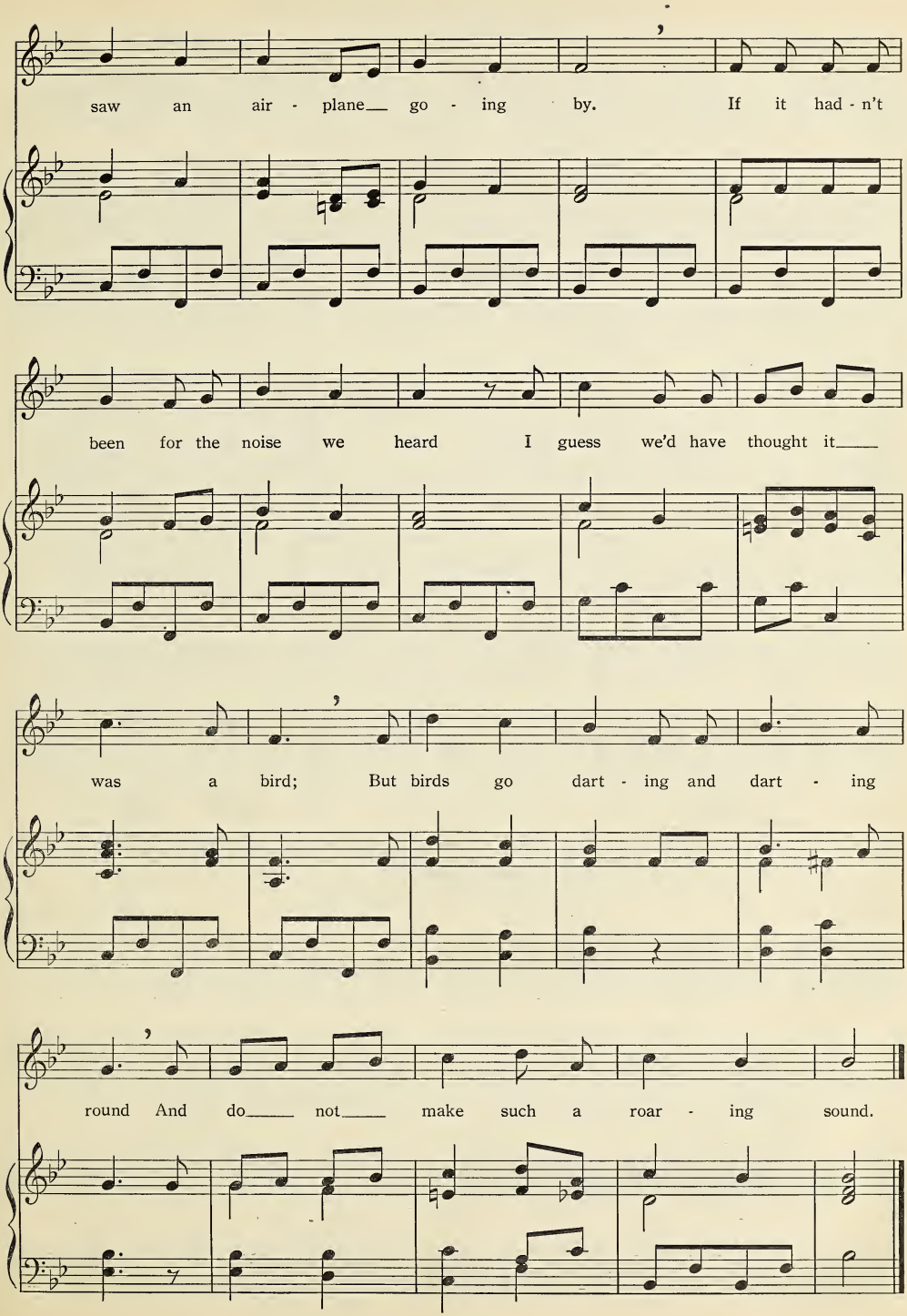
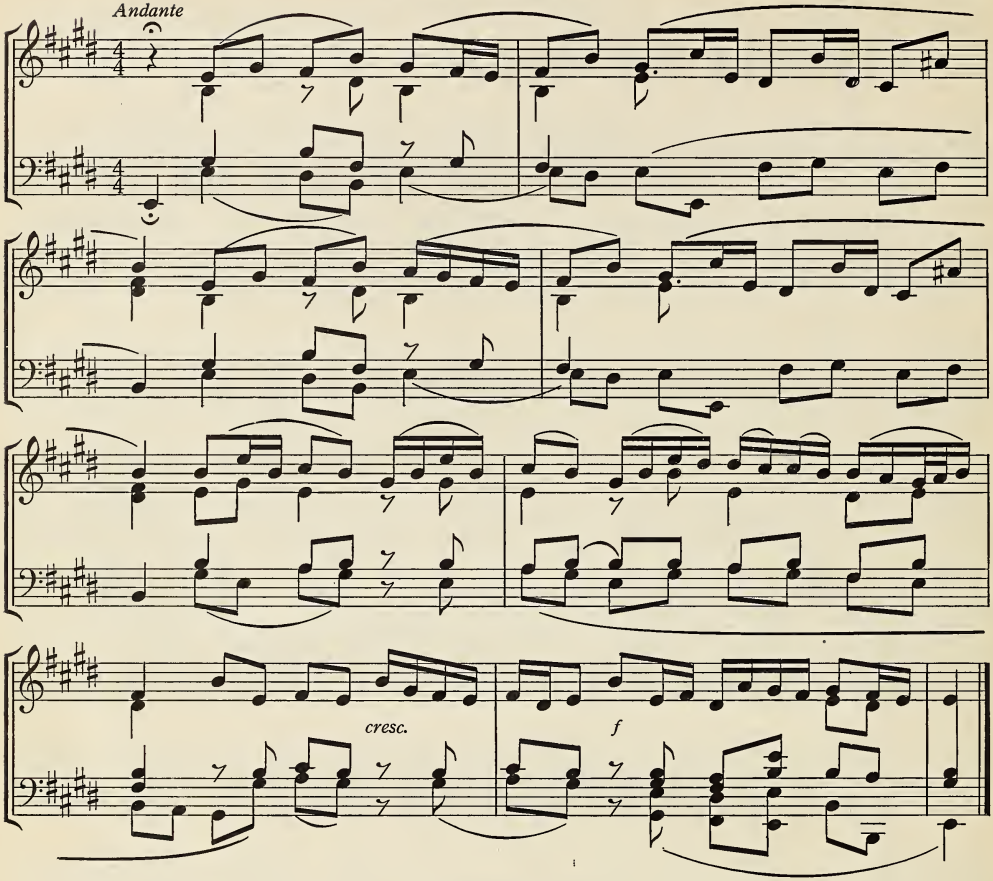
O - ver our house, way up in the sky, We_____


saw an air - plane go - ing by. If it had - n't
been for the noise we heard I guess we'd have thought it
was a bird; But birds go dart - ing and dart - ing
round And do not make such a roar - ing sound.

The Harmonious Blacksmith

(Theme from Second Book, p. 6)

GEORGE FREDERICK HANDEL



September

(Reading Song, Second Book, p. 13)

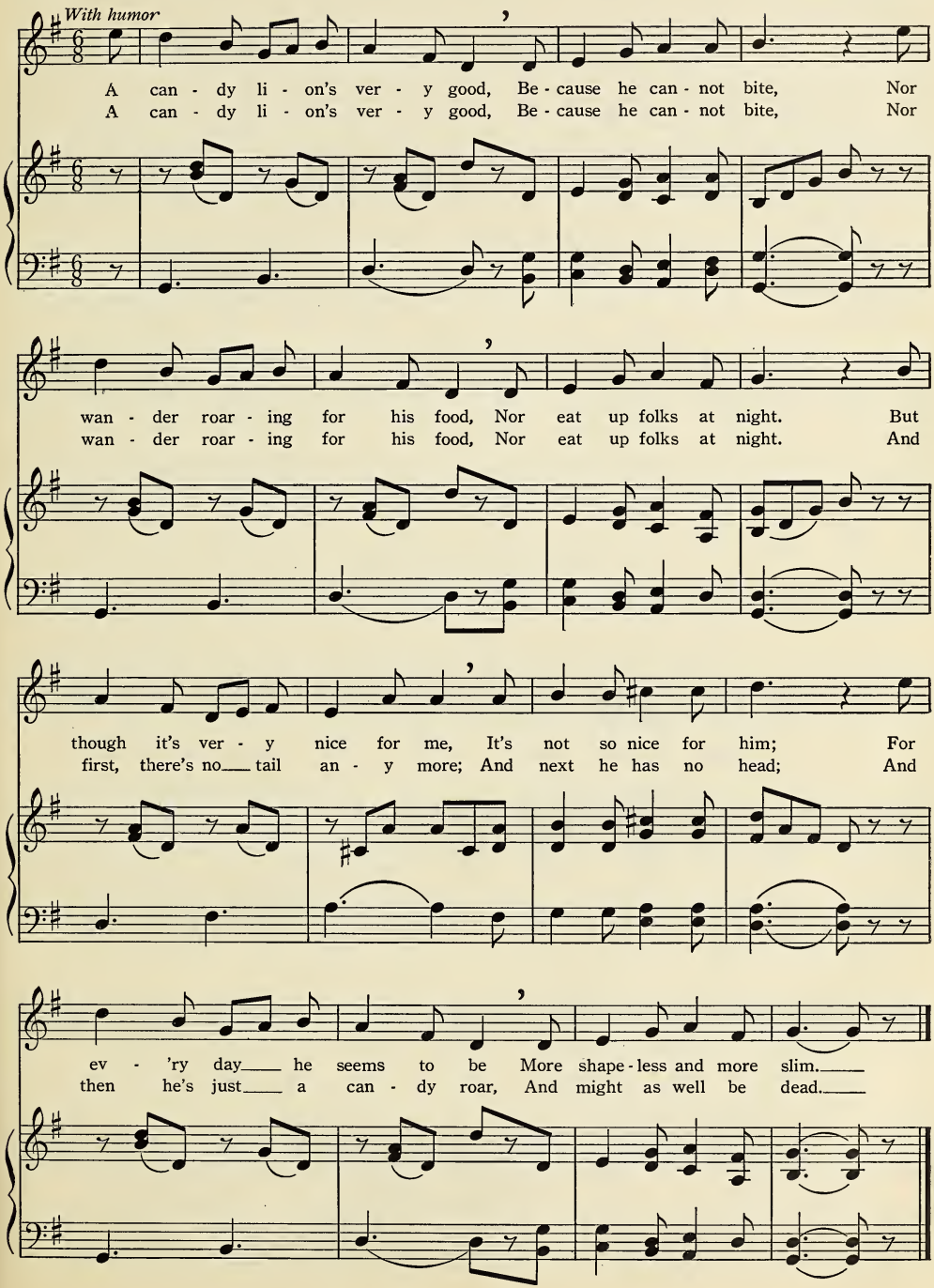
JUDITH CLARK

EDWARD B. BIRGE

The Candy Lion

(Rote Song, Second Book, p. 14)

ABBIE FARWELL BROWN — HORATIO PARKER

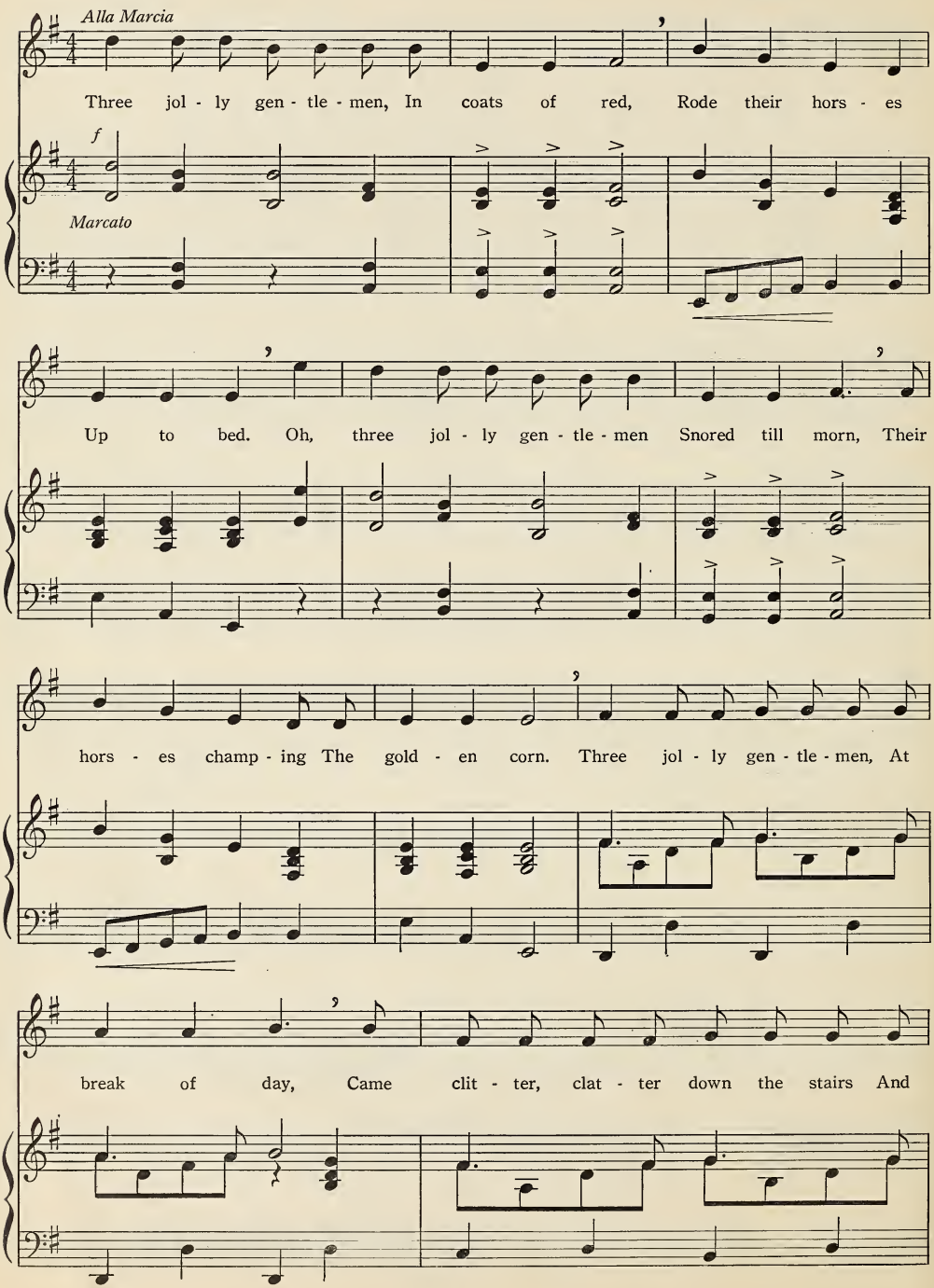

With humor
A can - dy li - on's ver - y good, Be - cause he can - not bite, Nor
A can - dy li - on's ver - y good, Be - cause he can - not bite, Nor
wan - der roar - ing for his food, Nor eat up folks at night. But
wan - der roar - ing for his food, Nor eat up folks at night. And
though it's ver - y nice for me, It's not so nice for him; For
first, there's no tail an - y more; And next he has no head; And
ev - 'ry day he seems to be More shape - less and more slim.
then he's just a can - dy roar, And might as well be dead.

The Huntsmen

(Rote Song, Second Book, p. 10)

WALTER DE LA MARE

MARSHALL BARTHOLOMEW


Alla Marcia
Three jol - ly gen - tle - men, In coats of red, Rode their hors - es
f
Marcato
Up to bed. Oh, three jol - ly gen - tle - men Snored till morn, Their
hors - es champ - ing The gold - en corn. Three jol - ly gen - tle - men, At
break of day, Came clit - ter, clat - ter down the stairs And

In Days of Old

(Reading Song, Second Book, p. 13)

NANCY BYRD TURNER — FRANZ JOSEPH HAYDN

With dignity
Fash - ions are so chang - ing! In the days of old
Now their clothes are sol - emn, Black and brown and gray.
Young men dressed in col - ors, Laced with thread of gold.
We should like to see them Dressed the oth - er way.

Don't Give Up

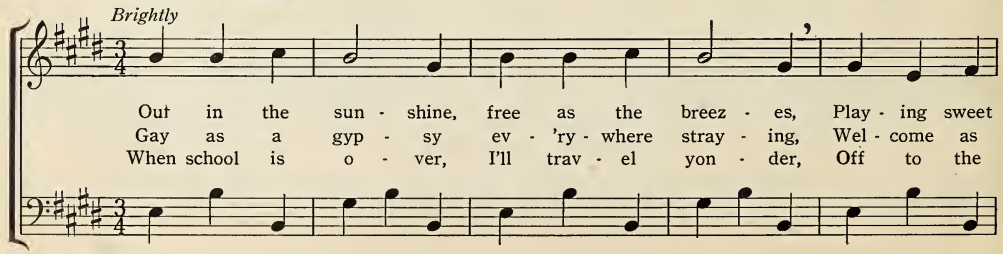
(Observation Song, Second Book, p. 16)

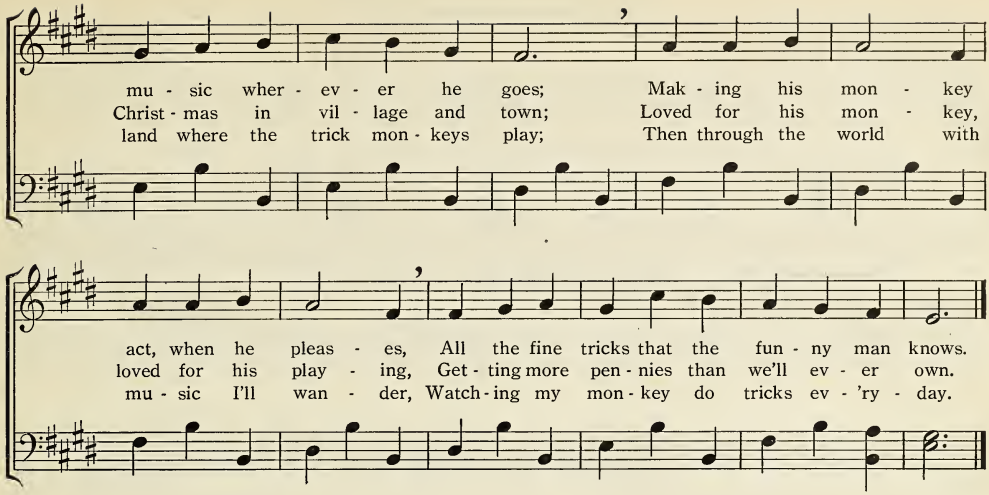
PHOEBE CARY — ELTHEA SNIDER-TURNER

The Hurdy Gurdy Man

(Study Song, Second Book, p. 17)

From The Modern Music Series — CARL WILHELM


Brightly
Out in the sun - shine, free as the breez - es, Play - ing sweet
Gay as a gyp - sy ev - 'ry - where stray - ing, Wel - come as
When school is o - ver, I'll trav - el yon - der, Off to the


mu - sic wher - ev - er he goes; Mak - ing his mon - key
Christ - mas in vil - lage and town; Loved for his mon - key,
land where the trick mon - keys play; Then through the world with
act, when he pleas - es, All the fine tricks that the fun - ny man knows.
loved for his play - ing, Get - ting more pen - nies than we'll ev - er own.
mu - sic I'll wan - der, Watch - ing my mon - key do tricks ev - 'ry - day.

A Diller A Dollar

(Study Song, Second Book, p 18)

MOTHER GOOSE — W. OTTO MIESSNER

With humor
A dil - ler a dol - lar a ten o' - clock schol - ar; What makes you
come so soon? You used to come at ten o'-
clock, But now you come at noon!

Meeting and Greeting

(Rote Song, Second Book, p. 19)

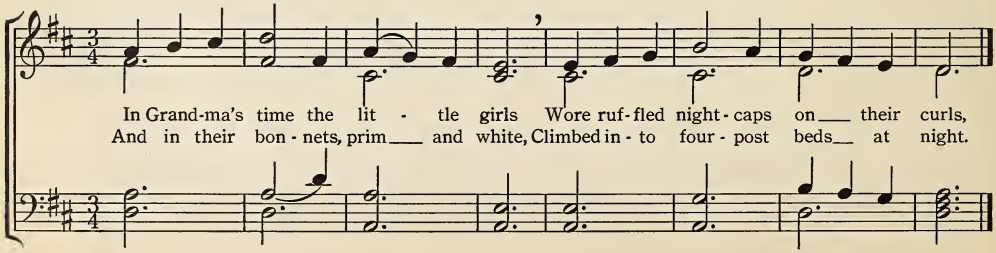
GEORGE S. APPLEGARTH — FRENCH FOLK SONG

Briskly
Take your place, now face to face, let us tread a state - ly meas - ure;
Leaves are red and o - ver - head pret - ty birds are light - ly wing - ing,
What a treat good friends to greet, I am sure it is a pleas - ure;
May - be, too, like me and you, to their play - mates they are sing - ing.
Paus - ing so, I bow me low to the part - ner I am meet - ing,
Far on high they wheel and fly with the sun - beams on them glanc - ing,
Take my hand, as here we stand, in a warm and friend - ly greet - ing.
But for me, I'd rath - er be with my part - ner gai - ly danc - ing.

Nightcaps

(Reading Song, Second Book, p 21)

LOUISE AYRES GARNETT — POLISH FOLK TUNE


In Grand-ma's time the lit - tle girls Wore ruf - fled night - caps on___ their curls,
And in their bon - nets, prim___ and white, Climbed in - to four - post beds___ at night.

Columbus

(Rote Song, Second Book, p. 20)

Words and Music by
LOUISE AYRES GARNETT

Moderato
A ship went sail - ing on the sea, A-
And who was cap - tain of the crew That
You know his name and so do I, Let's
cross the world to you and me, Went sail - ing, sail - ing fear - less-
sailed in four - teen - nine - ty - two A - cross the sea to me and
sing it far and fling it high Un - til it knocks a - gainst the
1st and 2nd endings
Last verse only
ly.
you?
sky!
Co - lum - bus!

The Swan

(Theme from "Carnival of the Animals")
Second Book, p. 22

CAMILLE SAINT-SAËNS

The Little Prisoner

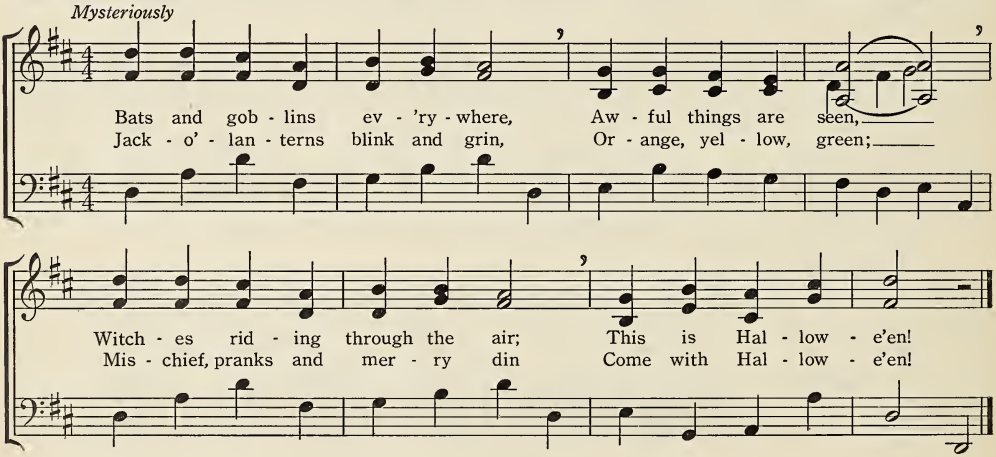
(Reading Song, Second Book, p. 23)

DELIA HART STONE — ADOLF WEIDIG

Hallowe'en

(Reading Song, Second Book, p. 25)

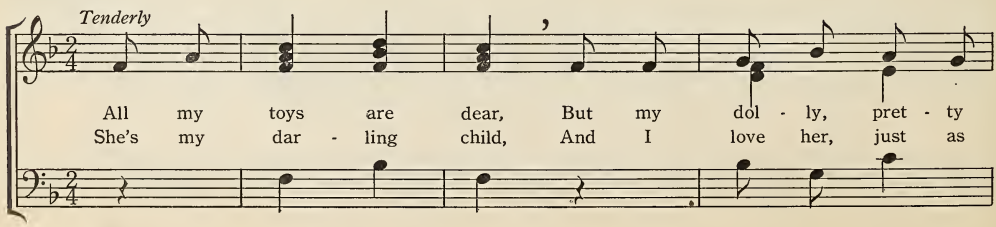
NINA B. HARTFORD — NINA B. HARTFORD


Mysteriously
Bats and gob - lins ev - 'ry - where, Aw - ful things are seen,
Jack - o' - lan - terns blink and grin, Or - ange, yel - low, green;
Witch - es rid - ing through the air; This is Hal - low - e'en!
Mis - chief, pranks and mer - ry din Come with Hal - low - e'en!

My Dolly

(Reading Song, Second Book, p. 31)

MRS. GILSON — FRENCH FOLK SONG



Harvest Song

(Reading Song, Second Book, p. 32)

ANN UNDERHILL — FRENCH FOLK SONG

Gaily
Come to the field and or - chard, Come with your cart and bas - kets,
Gath - er the gold - en pump - kins, Climb for the ros - y ap - ples,
Come with your bags and bar - rels, For har - vest time is here!
Dig for the brown po - ta - toes, For har - vest time is here!

Five Little Girls

(Observation Song, Second Book, p. 27)

From ST. NICHOLAS by permission — ELEANOR SMITH

Daintily
Five lit - tle girls with hearts so light, Five lit - tle bowls with milk so white;
Five lit - tle girls with an ap - pe - tite, Five lit - tle bowls all emp - ty quite.

Morning Prayer

(Rote Song, Second Book, p. 28)

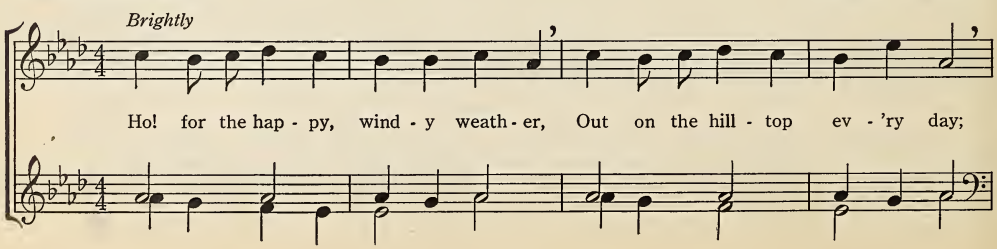
Translated from the German — Josef Rheinberger

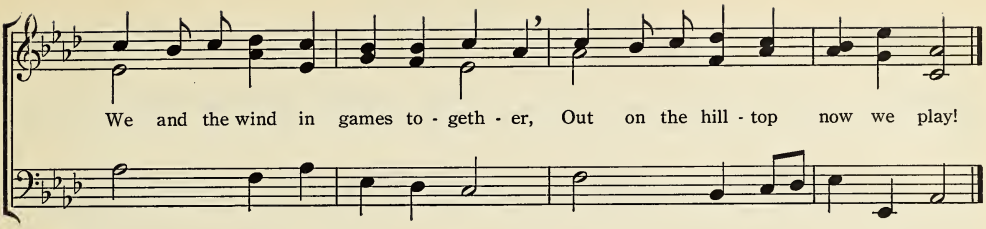
Moderato
Fa-ther dear, I fain would thank Thee For my long, re-fresh-ing sleep, And the
All that I to-day am do-ing, Help me, Lord, to do for Thee, May I
Andante
watch that Thou didst keep, While I slum-bered soft and deep, O'er Thy
kind and help-ful be, On-ly good in oth-ers see, Try to
child so lov-ing-ly, So lov-ing-ly.
serve Thee faith-ful-ly, Serve Thee faith-ful-ly.

We and the Wind

(Reading Song, Second Book, p. 37)

Nancy Byrd Turner — French Folk Song





Goosey Gander

(Study Song, Second Book, p. 29)

OLD RHYME

W. OTTO MIESSNER

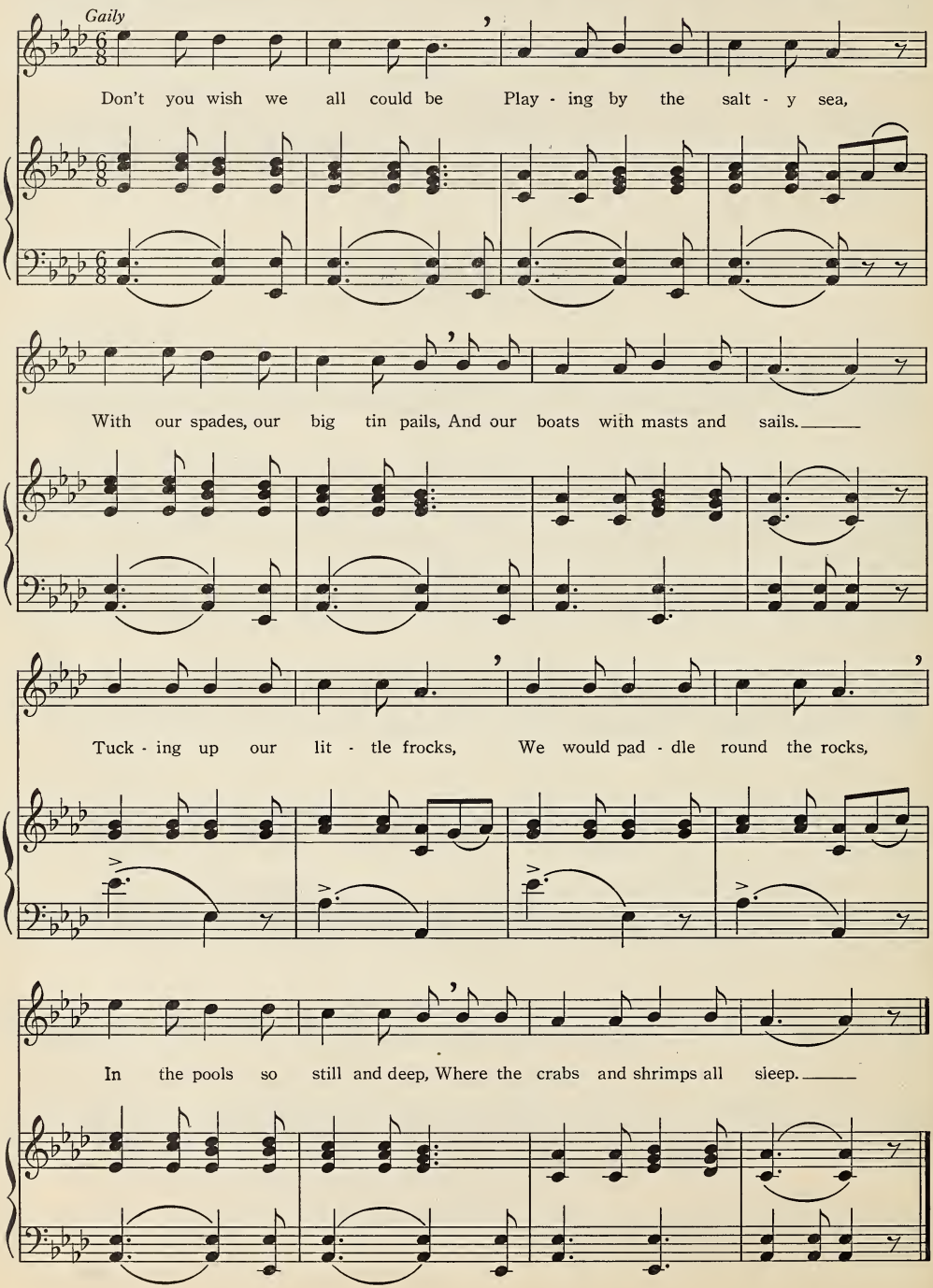
With humor
Goos - ey, Goos - ey, Gand - er, Come let us me - an - der O - ver fields and
mead - ow grass - es all the day; Goos - ey, Goos - ey, Gand - er,
Back a - gain we'll wan - der Through the wood and shad - y lane we'll home - ward stray.

By the Sea Shore

(Rote Song, Second Book, p. 30)

E. Gordon Browne

Flemish Dance


Gaily
Don't you wish we all could be Play - ing by the salt - y sea,
With our spades, our big tin pails, And our boats with masts and sails.
Tuck - ing up our lit - tle frocks, We would pad - dle round the rocks,
In the pools so still and deep, Where the crabs and shrimps all sleep.

The Apple Tree

(Reading Song, Second Book, p. 36)

Translated from the French

FRENCH FOLK SONG

Quickly
1. Come, shake the ap - ple tree, Tra la la, tra la la;
2. Ap - ples e - nough for all, Tra la la, tra la la;
3. Gath - er a good - ly store, Tra la la, tra la la;
4. Pleased will dear moth - er be, Tra la la, tra la la;
Shake it right mer - ri - ly, Ap - ples are ripe, you see;
Grow - ing in branch - es tall, Pat - t'ring and pelt - ing fall,
Full bas - kets, three or four, Still there'll be man - y more,
All our ripe fruit to see, Ap - ples we'll have for tea,
Tra la la la, Ap - ples are ripe, you see.
Tra la la la, Pat - t'ring and pelt - ing fall.
Tra la la la, Still there'll be man - y more.
Tra la la la, Ap - ples we'll have for tea.

Thanksgiving Day

(Rote Song, Second Book, p. 33)

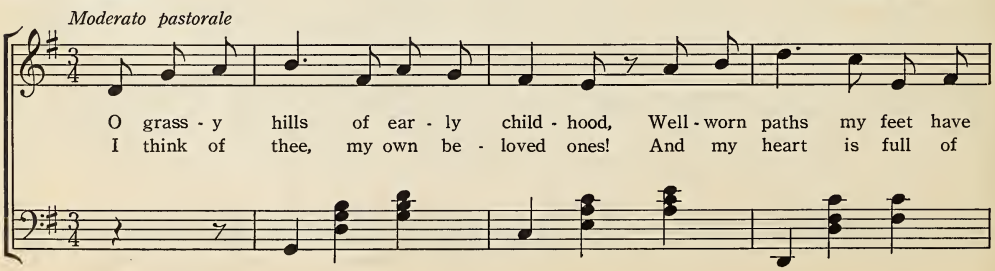
ELEANOR ALLETTA CHAFFEE — L. LESLIE LOTH

With dignity
Up - on our fields of corn and grain Made
Long, long a - go the Pil - grims bent Their
And they who bowed their heads a - bove The
ripe by earth and wind and rain, The same sun shines that
heads to thank the God who sent The har - vest rip - ened
feast made fair by work and love, Passed on to us the
made them glad, Each lit - tle Pil - grim lass and lad.
by the sun, The eve - ning rest when day was done.
grace to give Our thanks to Him who made us live.

Swiss Shepherd's Song

(Rote Song, Second Book, p. 34)

ANN UNDERHILL — SWISS FOLK SONG


Moderato pastorale
O grass - y hills of ear - ly child - hood, Well - worn paths my feet have
I think of thee, my own be - loved ones! And my heart is full of

known, In dis - tant lands I now must wan - der Sad and home - sick and a -
pain, The day will come when, back-ward turn - ing, I shall see my home a -
lone,
gain.
Hol de ho le ho du le a ho hol de ho
du le a ho Hol de ho du le a ho hol du le a ho.

The Yodel from Emmett's "Lullaby"

(Rote Song, Second Book, p. 35)

The Young Jasons

(Reading Song, Second Book, p. 39)

FREDERICK MANLEY — BRANDENBURG FOLK SONG

Briskly, but firmly
1. Fair winds blow - ing; 'Tis time that we were go - ing
2. Tom's com - mand - er, And o'er the pond he sends her
3. He - roes dash - ing, Thro' the surf we're splash - ing,
4. Sail - ors fear - less, We search a treas - ure peer - less,
5. Home re - turn - ing, With he - ro's cour - age burn - ing;
mf
On our ves - sel stout and fleet; Hoist the flag and loose the sheet.
Tow'rd the treas - ure - land that lies Out of sight of moth - er's eyes.
Scar - ing all the geese and ducks By the fierce - ness of our looks.
Sis - ter's lamb a - mong the trees, For it bears the Gold - en Fleece.
Pull the old barn - door a - shore, Soon we'll walk its deck once more.

The Sedan Chair

(Reading Song, Second Book, p. 38)

MABEL E. BRAY — GERMAN SINGING GAME

Allegretto
A se - dan chair is a thing now rare, But la - dies, gay and pret - ty, Man-y
years a - go used to trav - el so A - round the bus - y ci - ty.

King Winter

(Observation Song, Second Book, p. 40)

NINA B. HARTFORD

NINA B. HARTFORD

Con spirito
Whist - ling and shout - ing with blus - ter - ing glee, North Wind comes
Win - ter, you're bois - t'rous but sure - ly you know We love the
rush - ing o'er house - top and tree, Loud is his voice, a
gifts you so free - ly be - stow, Ice for our skates, for
rough fel - low he, He's a true friend, King Win - ter.
coast - ing, the snow; Thanks for your gifts, King Win - ter.

A Red Pepper Flower

(Rote Song, Second Book, p. 43)

From Chinese Mother Goose Rhymes

CHINESE FOLK SONG

Christmas Carol

(Rote Song, Second Book, p. 41)

TRADITIONAL — ENGLISH FOLK SONG

Gaily
I saw three ships come sail - ing in, On Christ - mas Day, On Christ - mas Day; I
And all the bells on earth shall ring, On Christ - mas Day, On Christ - mas Day; And
And all the souls on earth shall sing, On Christ - mas Day, On Christ - mas Day; And
saw three ships come sail - ing in, On Christ - mas Day in the morn - ing.
all the bells on earth shall ring, On Christ - mas Day in the morn - ing.
all the souls on earth shall sing, On Christ - mas Day in the morn - ing.

My Ship and I

(Rote Song, Second Book, p. 44)

ROBERT LOUIS STEVENSON — MARY B. O'DONOGHUE

With spirit
O, it's I that am the cap - tain Of a ti - dy lit - tle ship, Of a
ship that goes a - sail - ing on the pond; And my ship it keeps a -
turn - ing All a - round and all a - bout, But when I'm a lit - tle old - er I shall

Ring-Around Game

(Rote Song, Second Book, p. 46)

GEORGE S. APPLEGARTH — SWEDISH SINGING GAME

Quickly
Come and let us play in a hap - py way; Form - ing in a
Now we turn a - bout, with our fac - es out; Round a - gain we
ring, round and round we swing; Right foot, then left foot, we
swing in a mer - ry ring; Dance two by two in this
for - ward go, Left foot, then right foot, go for - ward, so!
hap - py game, When we are through we will start a - gain.

Fairy Secrets

(Rote Song, Second Book, p. 47)

ELEANOR ALLETTA CHAFFEE — FRENCH FOLK SONG

Daintily
Up a hill and down a hill And past a dream-y mead-ow There's a dai-sy
Ev-'ry flow-er seems to bow And whis-per to its shad-ow, Tell-ing fair-y
field Where nod-ding blos-soms grow;
se-crets no one else may know.
Dai-sies can tell where the fair-ies are found,
Tell where the pot of gold dan-gles from the rain-bow, Tell where the wee crick-ets
live un-der-ground, Tell how the fire-flies set their lamps a-glow.

Planting Rice

(Study Song, Second Book, p. 48)

English version by
ABBIE FARWELL BROWN — PHILIPPINE FOLK SONG

sun; Can - not stand and can - not sit, Can - not rest a lit - tle
bit! Plant - ing rice is no fun! Bent from morn till set of
sun; Can - not stand, can - not sit, Can - not rest a lit - tle bit!

Busy Bee

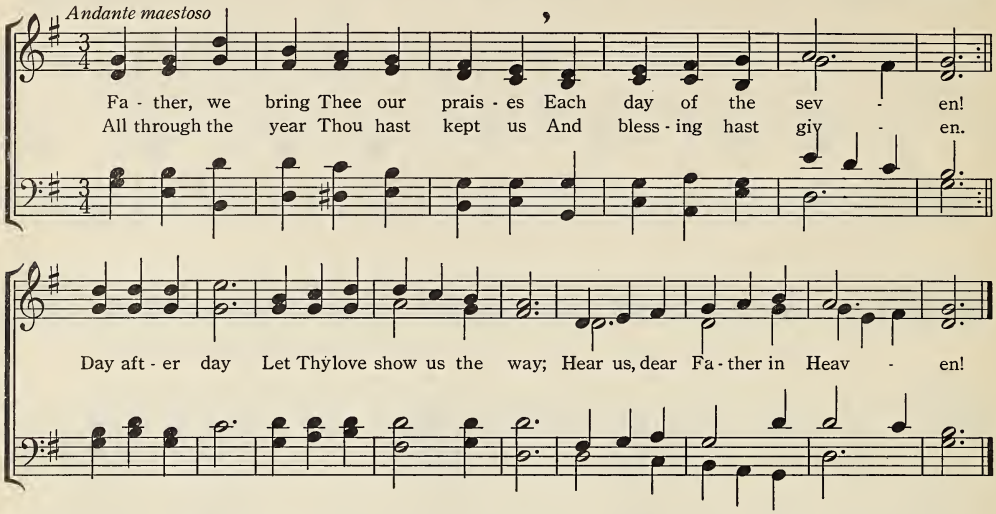
(Observation Song, Second Book, p. 52)

VIRGINIA BAKER G. A. GRANT-SCHAEFER

Father, We Bring Thee Our Praises

(Reading Song, Second Book, p. 49)

NANCY BYRD TURNER — OLD GERMAN CHORALE


Andante maestoso
Fa - ther, we bring Thee our prais - es Each day of the sev - en!
All through the year Thou hast kept us And bless - ing hast giv - en.
Day aft - er day Let Thy love show us the way; Hear us, dear Fa - ther in Heav - en!

Five Little Sisters

(Rote Song, Second Book, p. 50)

KATE GREENAWAY — HORATIO PARKER

Delicately
Five lit - tle sis - ters walk - ing in a row; Now, is - n't that the
Five lit - tle mar - i - golds stand - ing in a row; Now, is - n't that the
best way for lit - tle girls to go? Each had a round hat,
best way for mar - i - golds to grow? Each with a green stalk and

Welcome to the New Year

(Rote Song, Second Book, p. 51)

TRADITIONAL — ENGLISH FOLK TUNE

With spirit
Love and joy come to you, And to you your was - sail
too, And God bless you and send you a Hap - py New
Year, And God send you a Hap - py New Year!

Smiles of Our Father

(Reading Song, Second Book, p. 52)

L. C. Lockley — William J. Kraft

Dance in a Ring

(Reading Song, Second Book, p. 53)

Ann Underhill — German Folk Song

On Tiptoes

(Reading Song, Second Book, p. 60)

JUDITH CLARK — GERMAN FOLK SONG

Gracefully
Glide, float, clouds in the sun - ny sky, Turn,
Glide, float, snow - flakes at end of day, Leap,
whirl, bright leaves go rus - tling by; Sway, bend, trees when the
jump, flames in the fire - place play; Snap, crack, that's how the
strong wind blows; Wav - ing our arms on high, Up on tip - toes!
pop - corn goes! Shad - ows all run a - way; Up on tip - toes!

Poppitty Pop Corn

(Rote Song, Second Book p. 56)

ANNA M. SHEPARD — HENRY HADLEY

Allegretto

Pop-pit-ty, pop-pit-ty, pop-pit-ty, pop-pit-ty, Lis-ten how gai-ly I pop! Oh,

Pop-pit-ty, pop-pit-ty, pop-pit-ty, pop-pit-ty, Some-how I nev-er can stop! When-

ev-er you put me right o-ver the fire I feel that I'd like to jump high-er and high-er, And

that's why I leap and hop; Pop-pit-ty, pop-pit-ty, pop-pit-ty, Pop-pit-ty, pop-pit-ty, pop!

The Goldfinch

(Reading Song, Second Book, p. 58)

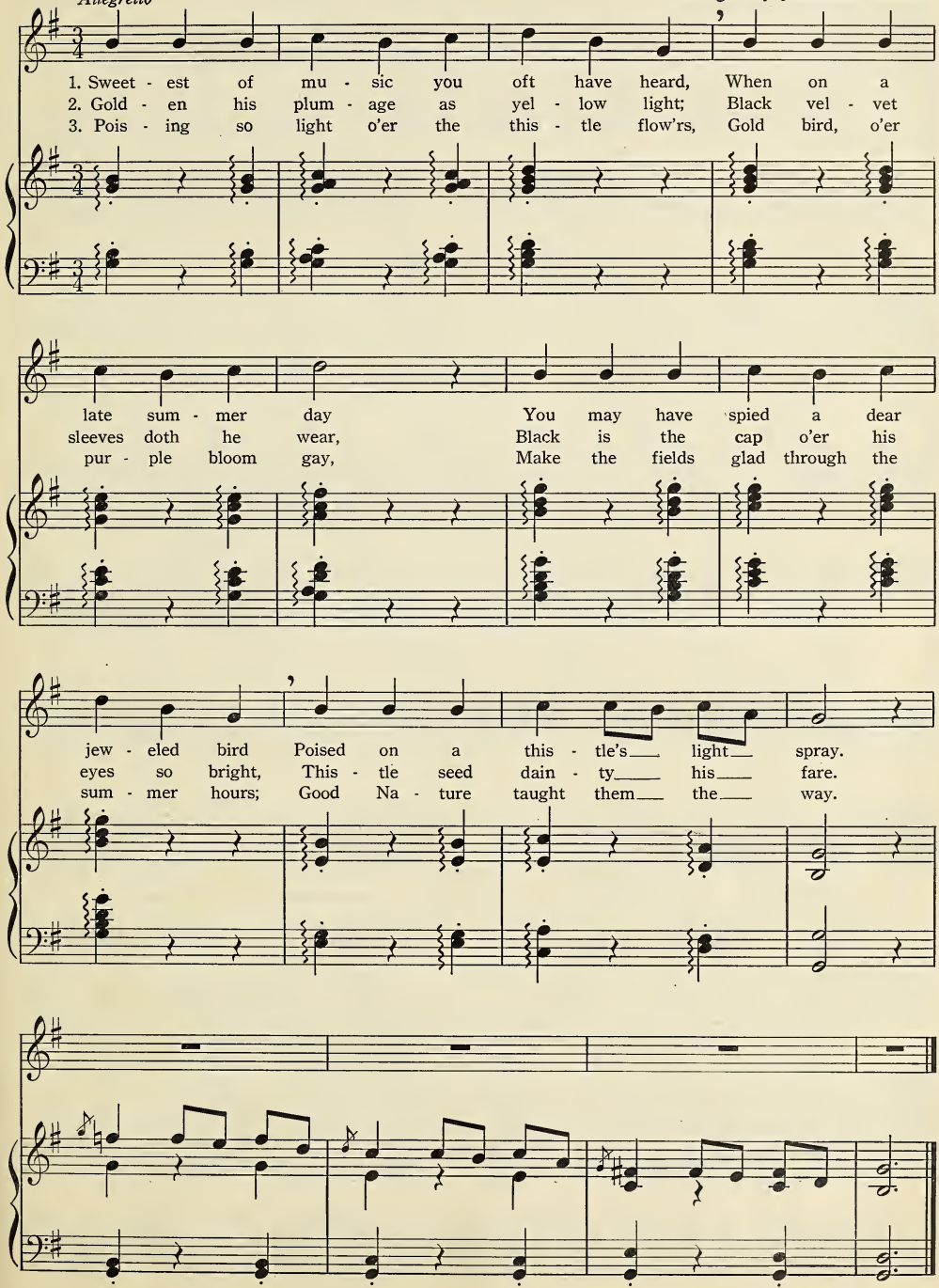
German Folk Song,
Arranged by Johannes Brahms

Allegretto

1. Sweet - est of mu - sic you oft have heard, When on a
2. Gold - en his plum - age as yel - low light; Black vel - vet
3. Pois - ing so light o'er the this - tle flow'rs, Gold bird, o'er

late sum - mer day You may have spied a dear
sleeves doth he wear, Black is the cap o'er his
pur - ple bloom gay, Make the fields glad through the

jew - eled bird Poised on a this - tle's light spray.
eyes so bright, This - tle seed dain - ty his fare.
sum - mer hours; Good Na - ture taught them the way.

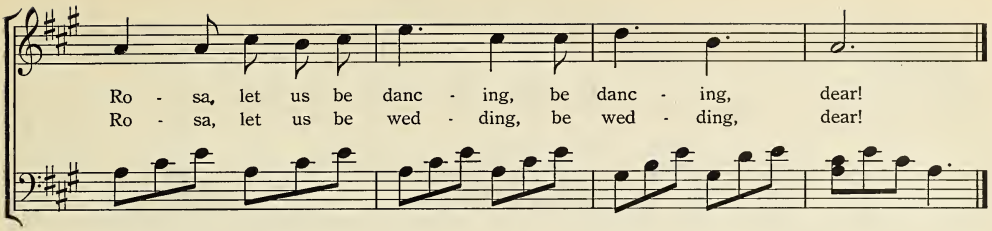


Rosa

(Rote Song, Second Book, p. 55)

MARGUERITE WILKINSON — FLEMISH FOLK SONG

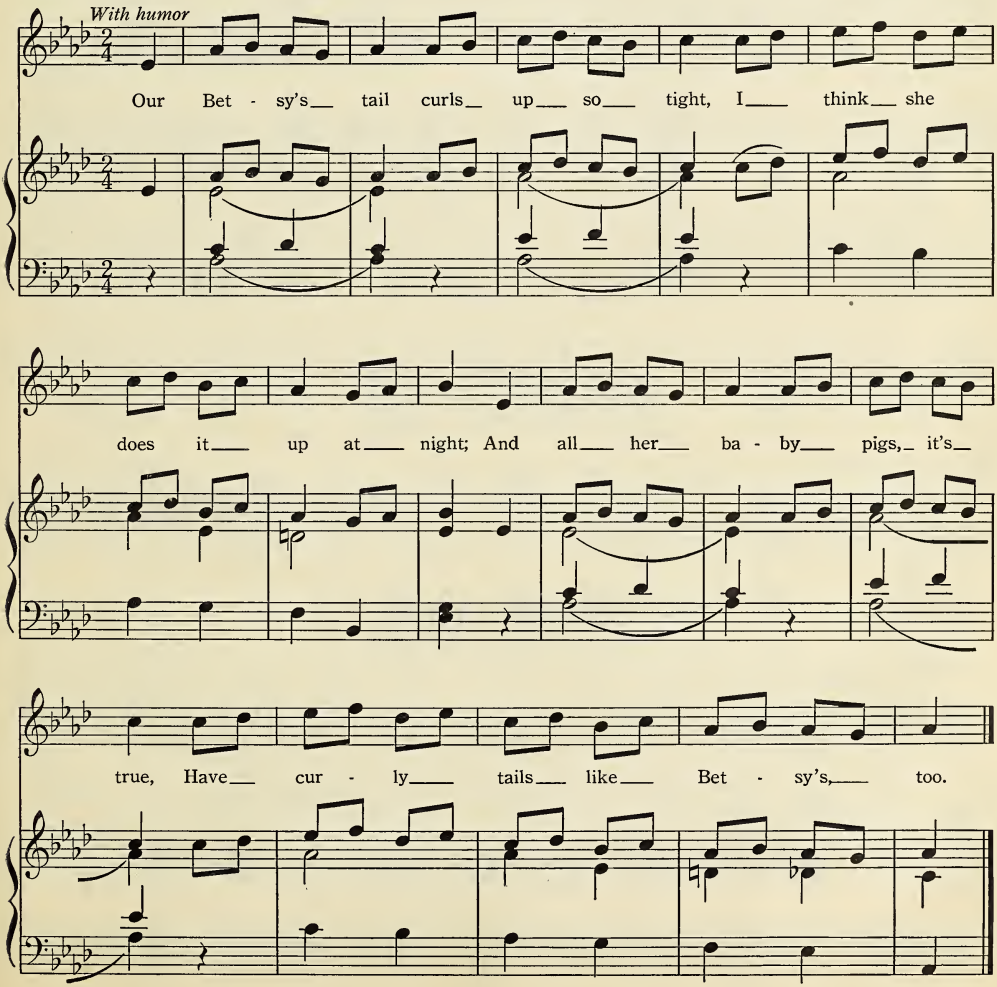
With strong rhythm
Ro - sa, let us be danc - ing, be danc - ing, be danc - ing;
Ro - sa, let us be wed - ding, be wed - ding, be wed - ding;
Ro - sa, let us be danc - ing, be danc - ing, dear!
Ro - sa, let us be wed - ding, be wed - ding, dear!
Ro - sa tossed her flow - 'ry hat, Is there an - y gold as
Ro - sa tossed her flow - 'ry hat, Is there an - y gold as
bright and fair as gold - en hair?
bright and fair as gold - en hair?
Ro - sa, let us be danc - ing, be danc - ing, be danc - ing;
Ro - sa, let us be wed - ding, be wed - ding, be wed - ding;



Betsy's Tail

(Study Song, Second Book, p. 59)

DORA STOCKMAN MARSHALL BARTHOLOMEW


With humor
Our Bet - sy's tail curls up so tight, I think she
does it up at night; And all her ba - by pigs, it's
true, Have cur - ly tails like Bet - sy's, too.

Cradle Song

(Study Song, Second Book, p. 61)

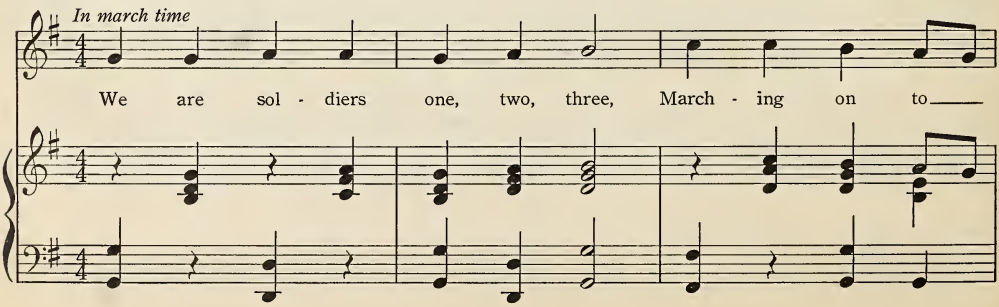
PAULINE FRANCES CAMP — GERMAN FOLK SONG

Gently
A ba - by moon's rock - ing far up in the sky, The
The sil - ver moon ba - by sinks low in the west, The
night - wind is blow - ing a soft lul - la - by; And
chirp - ing is hushed in the lit - tle brown nest, And
down, a - way down, in a moss - y - lined nest Are
swing - ing and sway - ing with eyes clos - ing fast, My
five lit - tle bird - ies be - neath a warm breast.
lit - tle one swings in - to Dream - land at last.

Soldiers Three

(Rote Song, Second Book, p. 62)

G. E. M. — DAVID STANLEY SMITH



The Grocery Store

(Reading Song, Second Book, p. 68)

JUDITH CLARK GERMAN FOLK SONG

Allegretto
"Mis - ter Gro - cer, will you sell me Some-thing heart - y for my
"Mis - ter Gro - cer, will you tell me What is dain ty for my
lunch?" "I have well baked bread with but - ter And an ap - ple to crunch."
tea?" "I have fresh milk, jam and cook - ies." "Let me have them, all three."

The Ship

(Observation Song, Second Book, p. 63)

MABEL E. BRAY — FRENCH FOLK SONG

Moderato
Sail a - way, ship big and strong! Sail a-
Sail a - way, ship white and strong! Take me
way, ship wide and long! Down the bay,
too, take me a - long! Down the bay,
sail a - way; Come a - gain some oth - er day.
steam a - way; Come a - gain some oth - er day.

Valentine Song

(Rote Song, Second Book, p. 64)

NINA B. HARTFORD — NINA B. HARTFORD

Gracefully
A heart of crim-son, a heart of gold, A frill of dain - ty lace, With
This spe - cial one I chose for you From out a hun - dred more; I
birds and flow - ers and but - ter - flies, And Cu - pid's dim - pled face; Now
thought a dain - ti - er val - en - tine I'd nev - er seen be - fore; And

o - pen the pret - ty gift and read The mes - sage, Dear - ie Mine, This
af - ter I'd read the mes - sage sweet I knew that its ev - 'ry line Would
heart will say, "I love you true, Pray be my Val - en - tine."
tell you that, "I love you true, Pray be my Val - en - tine."

Little Children in Japan

(Study Song, Second Book, p. 73)

From The Progressive Teacher

W. Otto Miessner

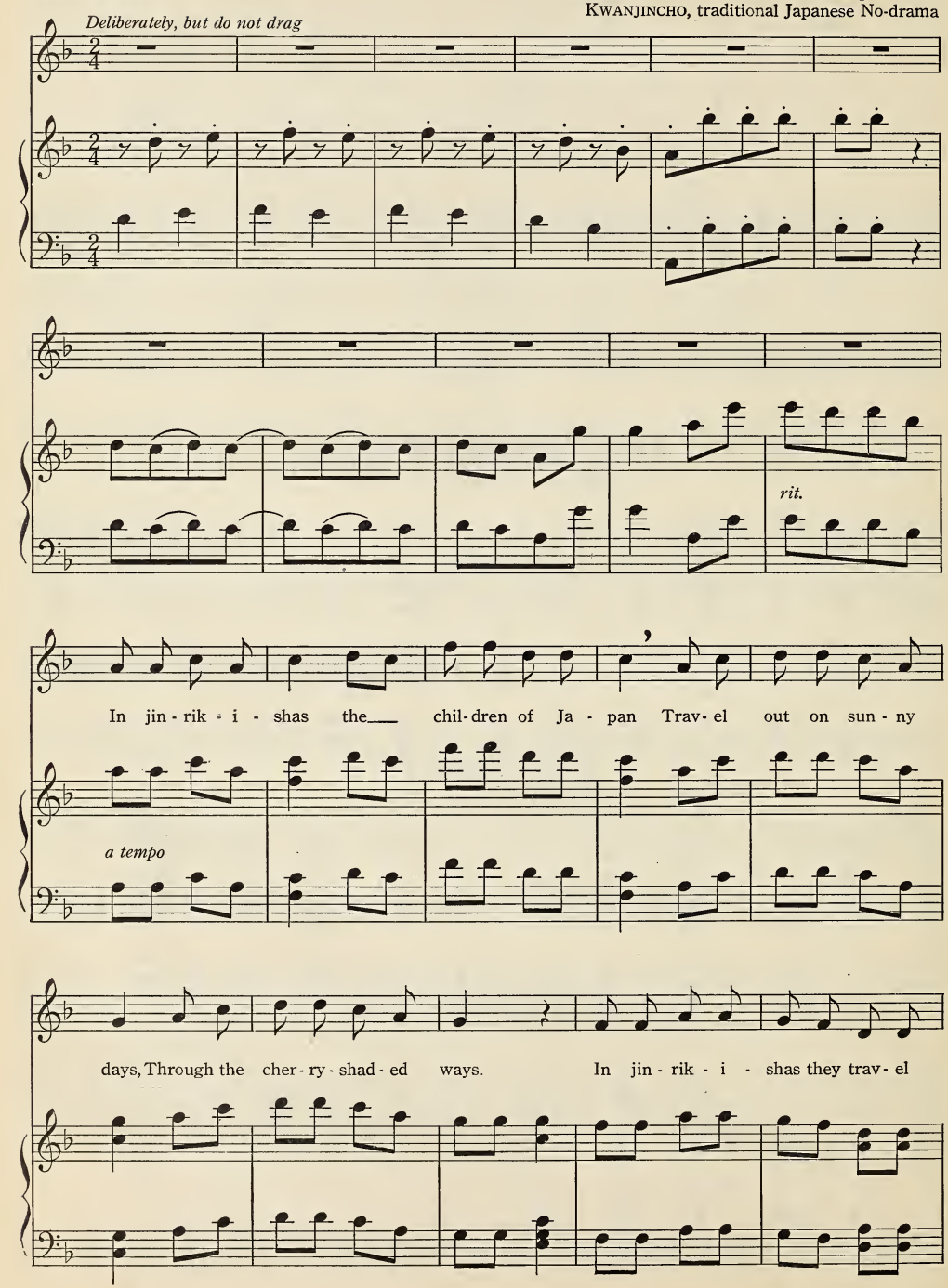
Allegretto
Lit - tle chil - dren in Ja - pan Are fear - ful - ly po -
Lit - tle chil - dren in Ja - pan Wear mit - tens on their
Lit - tle chil - dren in Ja - pan With toys of pa - per
lite. They al - ways thank their bread and milk Be-
feet; They have no pro - per hats to go A-
play, And car - ry pa - per par - a - sols To
fore they take a bite.
walk - ing in the street.
keep the rain a - way.

In Jinrikishas

(Rote Song, Second Book, p. 66)

MABEL E. BRAY

Japanese Melody, Accompaniment adapted from
KWANJINCHO, traditional Japanese No-drama


Deliberately, but do not drag
rit.
In jin - rik - i - shas the chil - dren of Ja - pan Trav - el out on sun - ny
a tempo
days, Through the cher - ry - shad - ed ways. In jin - rik - i - shas they trav - el

A Song for February

(Reading Song, Second Book, p. 69)

NINA B. HARTFORD
NINA B. HARTFORD
Moderato
Lit - tle month of Feb - ru - a - ry, You are filled with big e - vents;
Wash - ing - ton, our no - ble he - ro, Les - sons fine his life im - parts;
Lin - coln, loved by all the na - tion, What a won - drous man was he!
But we love you best be - cause You gave us two great Pres - i - dents.
First in war, then first in peace, And al - ways first with - in our hearts.
Un - di - vid - ed kept our land, And set a grate - ful peo - ple free.

Yo San

(Rote Song, Second Book, p. 67)

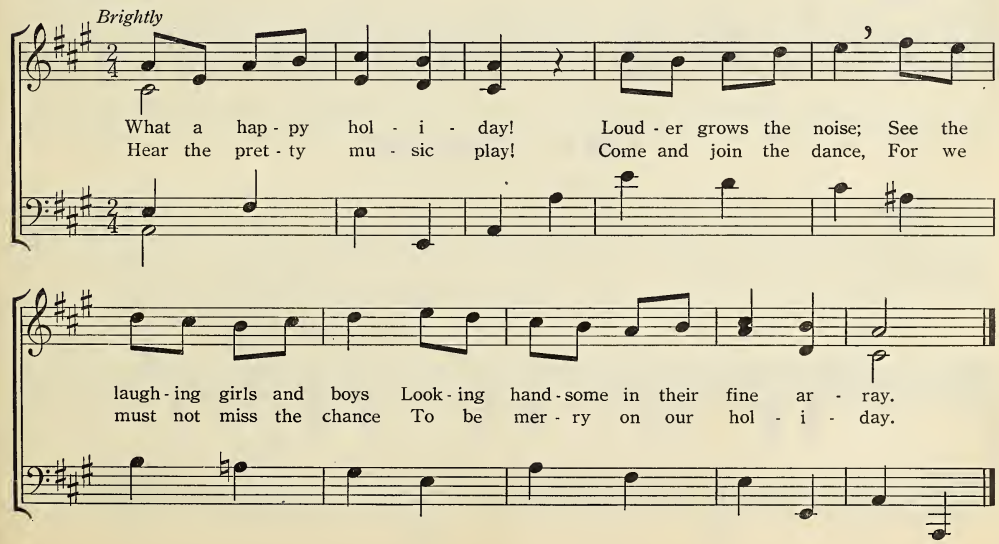
ELEANOR ALLETTA CHAFFEE

MARSHALL BARTHOLOMEW

The Holiday

(Reading Song, Second Book, p. 68)

ANN UNDERHILL — POLISH FOLK SONG


Brightly
What a hap - py hol - i - day! Loud - er grows the noise; See the
Hear the pret - ty mu - sic play! Come and join the dance, For we
laugh - ing girls and boys Look - ing hand - some in their fine ar - ray.
must not miss the chance To be mer - ry on our hol - i - day.

The Minuet

(Rote Song, Second Book, p. 70)

ANN UNDERHILL — FRENCH FOLK SONG

Delicately
Lit - tle maids, lit - tle men, Quaint and win - some; Pow-dered hair and lac - es,
Court - ly airs and grac - es, Each a part - ner fac - es, All take their plac - es;
Mu - sic soft, vi - o - lin, Flute and spin - et;
Slow and meas-ured pac - es, Bright and smil - ing fac - es; Dance the min - u - et!

Off to Dreamland

(Rote Song, Second Book, p. 74)

L. C. LOCKLEY — WILLIAM J. KRAFT

eyes; Dream - ing, Sail in a fair - y boat
through the skies; Range the stars in a
row on a moon - beam thread as you go; Now
sail back while the breeze sings you lull - a - bies.

A Valentine for Mother

(Reading Song, Second Book, p. 71)

SARAH GRAMES CLARK — FRENCH FOLK SONG

Brightly
I want to send my sweet-heart dear A lit - tle val - en - tine, All
And 'way up in the cor - ner, too, 'Twill have a lit - tle dove, And,
made of hearts and ar - rows bright On la - cy pa - per fine.
un - der - neath, this mes - sage sweet, "To Moth - er, with my love."

The Dairy Maids

(Observation Song, Second Book, p. 75)

JAMES SLOCUM — OLD ENGLISH TUNE

Allegretto
1. Ev - 'ning light on the pas - ture land, Twink - ling, twink - ling;
2. Cow - bells ring - ing a sleep - y chime, Tink - ling, tink - ling;
3. Sweet and warm is the milk we take, Ev - 'ry morn - ing;
4. Mak - ing but - ter's the best of fun, Churn - ing, churn - ing;
Down we go with our pails in hand, Ma - ry, Mol - ly, and I.
While we call o'er the mead - ow thyme, Ma - ry, Mol - ly, and I.
When the chil - dren be - gin to wake, Ma - ry, Mol - ly, and I.
Oh! we're sor - ry when sum - mer's done, Ma - ry, Mol - ly, and I.

Moon, So Round

(Reading Song, Second Book, p. 72)

MATTHIAS BARR — POLISH FOLK SONG

Gracefully
Moon, so round and bright, Look - ing from on high,
Where are you at morn, When the night is past,
How I love to see you there, Shin - ing in the sky!
When the sun comes peep - ing down O'er the hills at last?

The Motor Car Ride

(Reading Song, Second Book, p. 76)

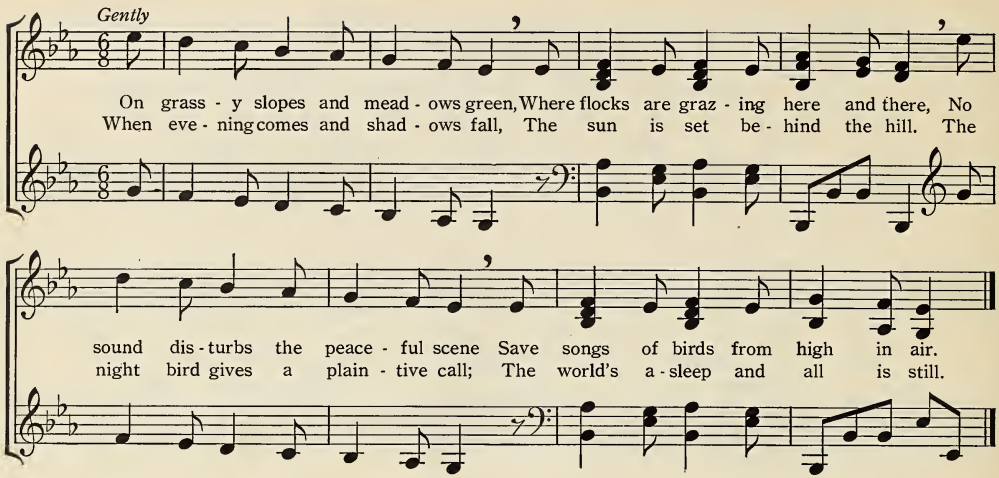
ANN UNDERHILL — ENGLISH FOLK TUNE

Rather fast
Our tasks are all fin - ished, our les - sons are done; We'll
The traf - fic po - lice - man has giv - en the sign; We
What hand - some big hous - es and won - der - ful parks, What
Now fol - low the num - bers and keep to the right, Just
go for a ride in the car, And now in a jif - fy we're
hur - ry a - long with the rest; We soon leave the honk - ing and
flow - ers and foun - tains and trees! We come to a riv - er, pass
see what a beau - ti - ful view! To go on for - ev - er and
off and a - way, How jol - ly and hap - py we are!
traf - fic and noise And turn down the road to the west.
o - ver a bridge, Oh, let us slow down if you please!
nev - er to stop, Oh, that's what I wish we could do!

Pastorale

(Reading Song, Second Book, p. 77)

ANN UNDERHILL — WOLFGANG AMADEUS MOZART

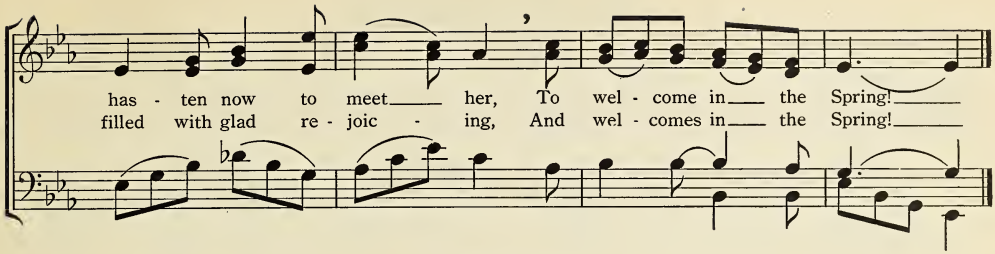

Gently
On grass - y slopes and mead - ows green, Where flocks are graz - ing here and there, No
When eve - ning comes and shad - ows fall, The sun is set be - hind the hill. The
sound dis - turbs the peace - ful scene Save songs of birds from high in air.
night bird gives a plain - tive call; The world's a - sleep and all is still.

Laughing Spring

(Rote Song, Second Book, p. 78)

ANN UNDERHILL — WOLFGANG AMADEUS MOZART

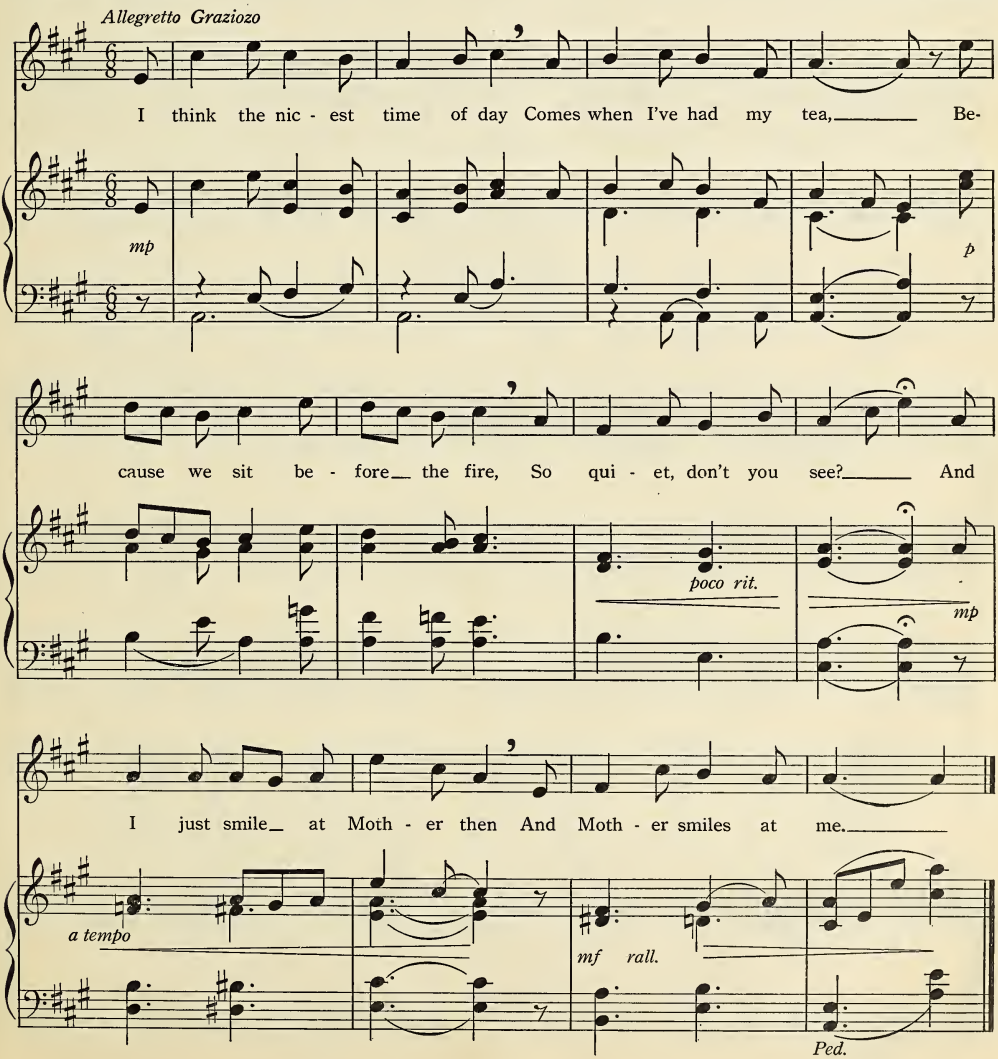
Brightly and unaffectedly
See now the laugh - ing Spring - time Comes danc - ing o'er the hills, Her
She's trip - ping down the mead - ows With balm - y breath, and sweet, She
touch is warm and melt - ing, She loos - ens brooks and rills; The
wakes the sleep - ing flow - ers That blos - som at her feet. The
birds all fly to greet her, Their sweet - est songs they sing, Let's
buds un - fold to greet her, And ev - 'ry liv - ing thing Is



Twilight

(Rote Song, Second Book, p. 82)

ALICE V. L. CARRICK — WILLIAM LESTER


Allegretto Graziozo
I think the nic - est time of day Comes when I've had my tea, Be-
mp
p
cause we sit be - fore the fire, So qui - et, don't you see? And
poco rit.
mp
I just smile at Moth - er then And Moth - er smiles at me.
a tempo
mf rall.
Ped.

The Morning-Glory

(Rote Song, Second Book, p. 80)

Rebecca B. Foresman — George W. Chadwick

Allegretto

1. Dear Morn - ing - Glo - ry, I am sure You must get up too soon, Or you could stay quite
2. Why don't you take a long - er nap Each morn - ing, tell me pray? You do not know how
3. "I love to gaze up - on the sun," The Morn - ing - Glo - ry said; "And when I know that
4. "By noon I can - not look at him, His face has grown so bright; And then I close my
5. "But ev - en if my eyes are shut, I'm not a - sleep, Oh! no; I know I have a

wide a - wake Un - til the af - ter - noon.
nice it is To be a - wake all day.
he is up, I can - not stay in bed.
eyes and try To make be - lieve it's night.
drow - sy look, But I can see to grow."

Cross Patch

(Rote Song, Second Book, p. 81)

MOTHER GOOSE — W. OTTO MIESSNER

Allegretto
Cross Patch, lift the latch, Sit by the fire and spin;
Take a cup and drink it up, Then call your neigh-bors in, Then call your neigh-bors in.

Swinging

(Rote Song, Second Book, p. 83)

JULIA COLTON WILLARD — W. OTTO MIESSNER

Gracefully
Oh, gai - ly now we're swing - ing, Swing - ing, swing - ing,
Oh, rob - in dear, you're bring - ing, Bring - ing, bring - ing,
Rob - ins sweet are sing - ing As we swing.
Joy with your sweet sing - ing As we swing.

Fingers and Toes

(Rote Song, Second Book, p. 84)

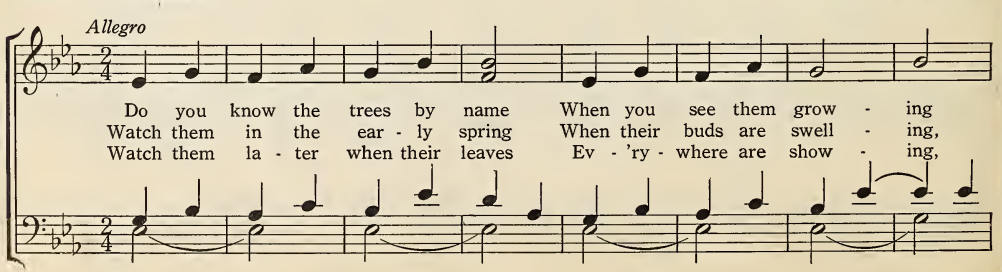
GELETT BURGESS — GEORGE W. CHADWICK

With humor
I'd rath - er have fin - gers than toes, I'd
rath - er have eyes than a nose, And as for my hair, I'm
glad it's all there, I'll be aw - ful - ly sad when it goes.

Naming the Trees

(Observation Song, Second Book, p. 91)

REBECCA B. FORESMAN — GERMAN FOLK SONG


Allegro
Do you know the trees by name When you see them grow - ing
Watch them in the ear - ly spring When their buds are swell - ing,
Watch them la - ter when their leaves Ev - 'ry - where are show - ing,

In the fields or in the woods? They are well worth know - ing.
Watch each ti - ny lit - tle leaf Leave its co - sy dwell - ing.
Soon you'll know the dif - f'rent trees When you see them grow - ing.

Robin's Rain Song

(Rote Song, Second Book, p. 85)

LILLIAN MOHR LILLIAN MOHR

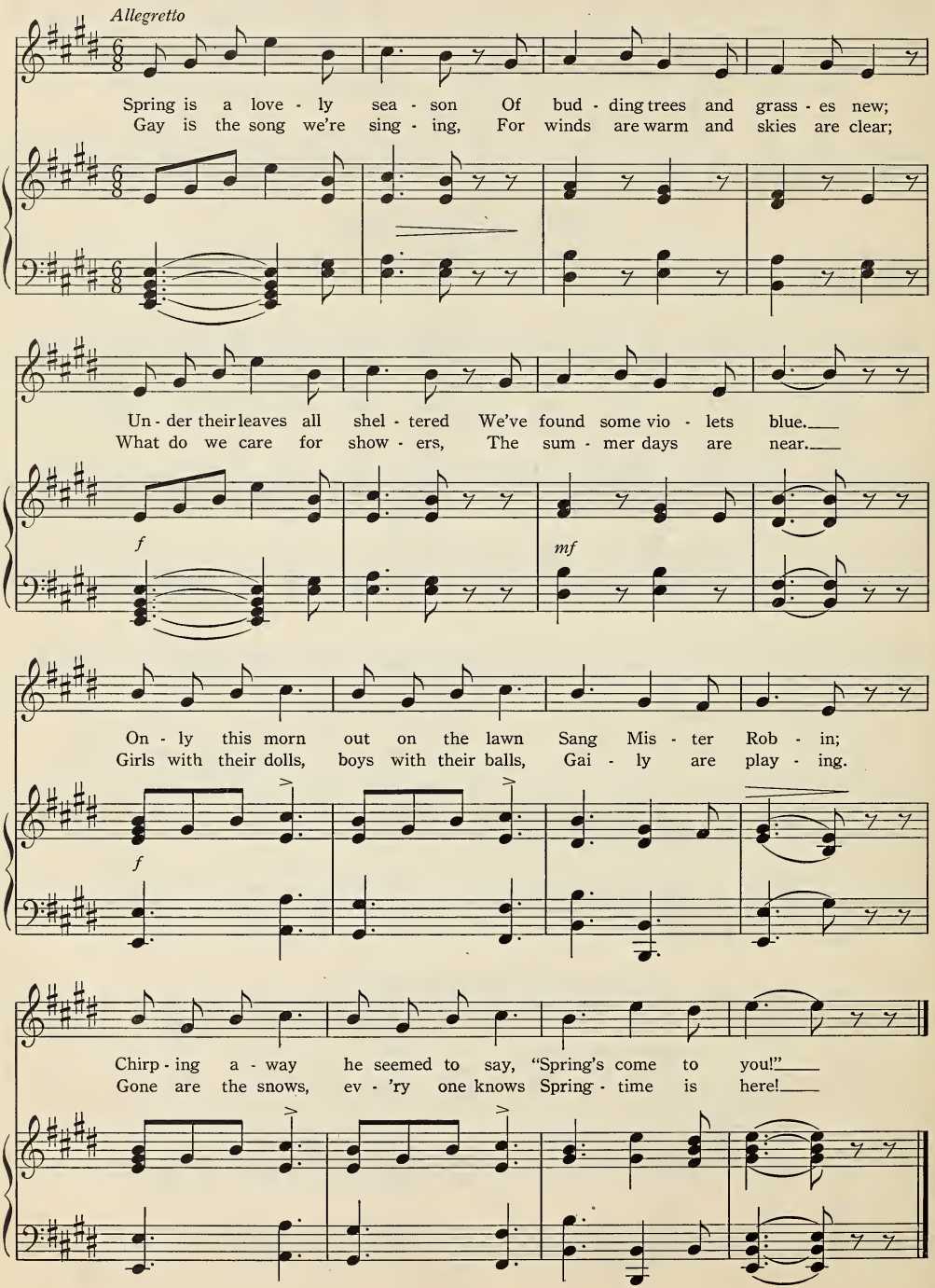
With Spirit

"Cheer - i - ly, cheer - i - ly, cheer - i - ly, cheer - i - ly," Sings our
"Lit - tle girl, lit - tle boy, lit - tle girl, lit - tle boy, There's a
"Have a care, have a care, though the weath - er be fair When you
8va
rob - in red - breast bold. "Cheer up, bright for to - night, cheer up,
dark cloud in the sky. And I'm sing - ing a strain, just to
hear my rain - y song. Take your rub - bers to school, 'tis a
bright for to - night 'Twill be rain - ing I am told."
warn you of rain, For the cloud is com - ing nigh."
ver - y good rule, For the rain will come ere long."

Springtime

(Rote Song, Second Book, p. 86)

MARY MEALAND STONE — ANDRÉ GÉDALGE


Allegretto
Spring is a love - ly sea - son Of bud - ding trees and grass - es new;
Gay is the song we're sing - ing, For winds are warm and skies are clear;
Un - der their leaves all shel - tered We've found some vio - lets blue.
What do we care for show - ers, The sum - mer days are near.
f
mf
On - ly this morn out on the lawn Sang Mis - ter Rob - in;
Girls with their dolls, boys with their balls, Gai - ly are play - ing.
f
Chirp - ing a - way he seemed to say, "Spring's come to you!"
Gone are the snows, ev - 'ry one knows Spring - time is here!

An April Day

(Rote Song, Second Book, p. 88)

NINA B. HARTFORD

NINA B. HARTFORD

Quickly

A - pril rain is here a - gain; Hear it pat - ter, pat - ter, pat - ter,
On a log sits Mis - ter Frog, Hear him gai - ly trill - ing, trill - ing,

On the leaves and all the trees See it spat - ter, spat - ter, spat - ter.
South-wind sings of grow - ing things, All the air with glad - ness fill - ing.

Rain, rain, rain, don't go a - way 'Till you've brought the flow'rs of May;
Hap - py rob - in builds his nest, Rain - y days he loves the best;

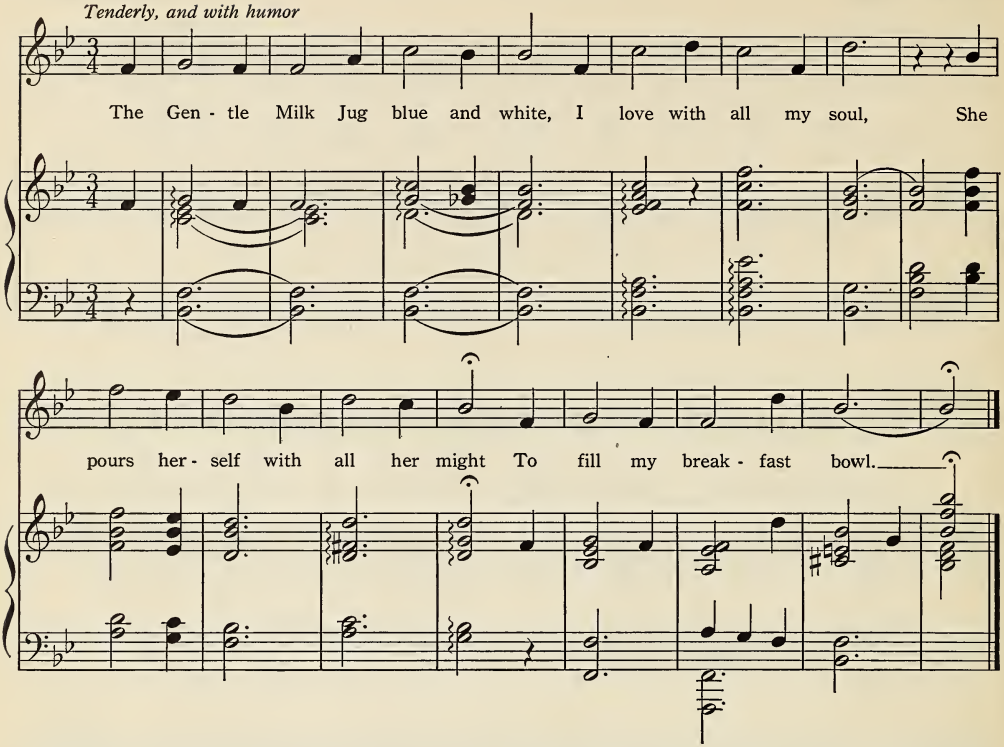
Drop, drop, drop, and do not stop, 'Tis an A - pril day.

The Gentle Milk Jug

(Rote Song, Second Book, p. 90)

OLIVER HERFORD — ANICE TERHUNE

Tenderly, and with humor

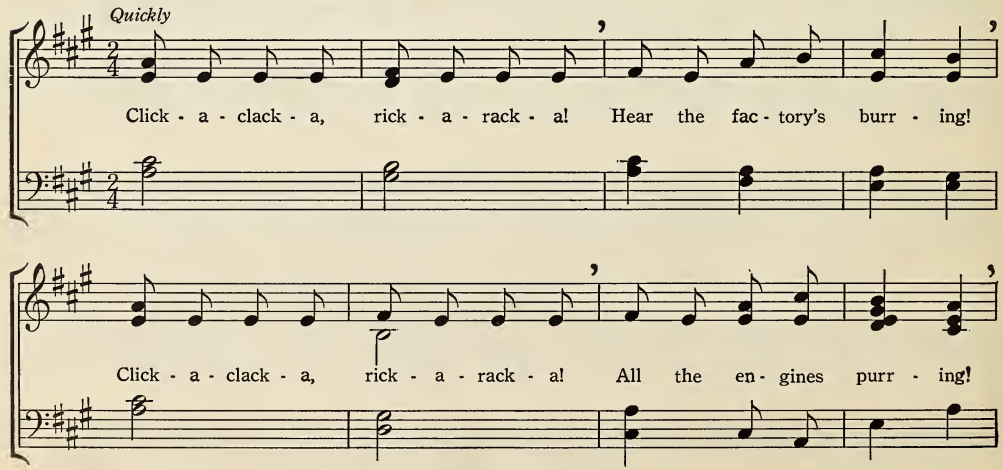


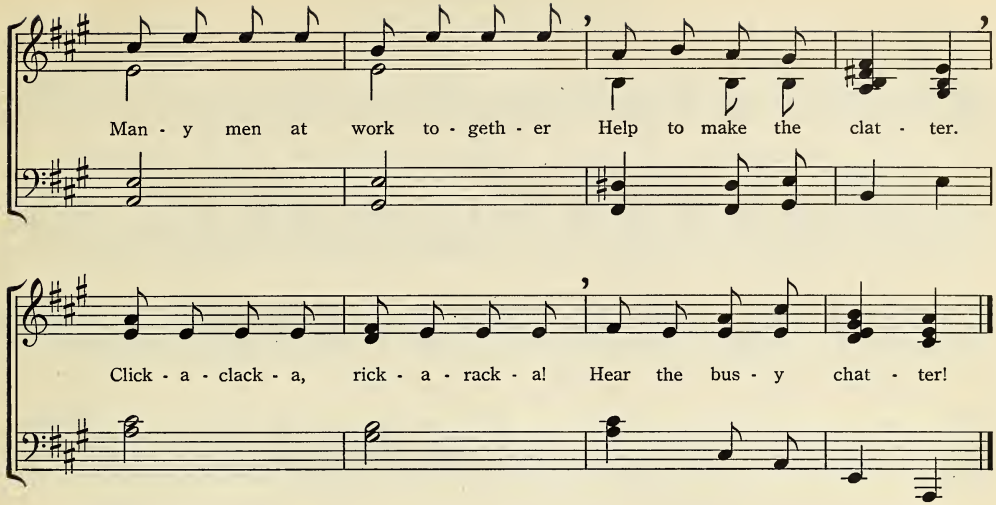
The Factory

(Study Song, Second Book, p. 92)

MABEL E. BRAY — EDWARD B. BIRGE

Quickly





April

(Reading Song, Second Book, p. 93)

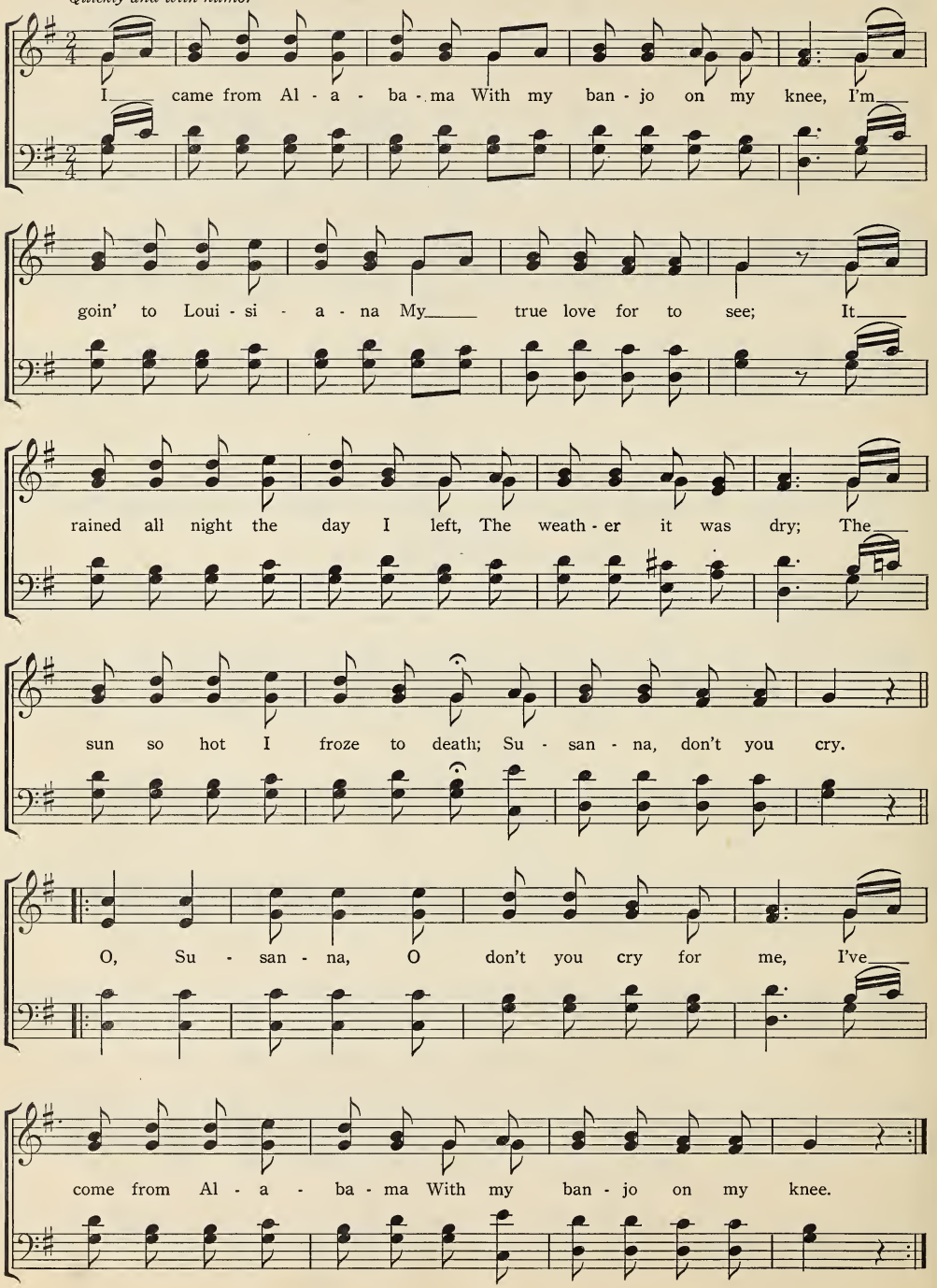
RUTH STEPHENS PORTER RUTH STEPHENS PORTER

O, Susanna

(Rote Song, Second Book, p. 94)

Words and Music by
STEPHEN C. FOSTER

Quickly and with humor

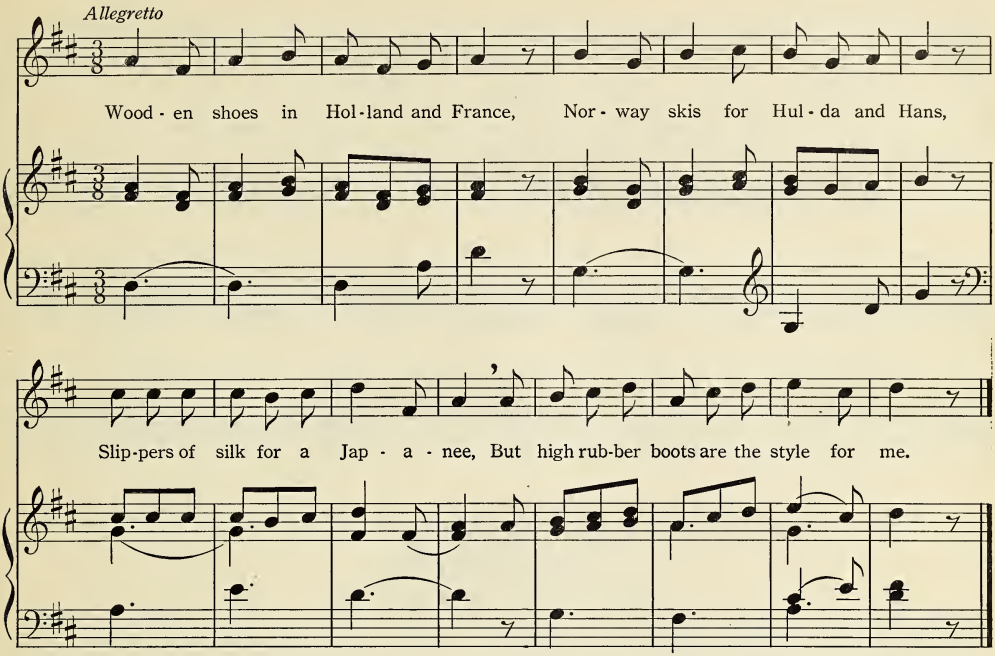

I came from Al - a - ba - ma With my ban - jo on my knee, I'm
goin' to Loui - si - a - na My true love for to see; It
rained all night the day I left, The weath - er it was dry; The
sun so hot I froze to death; Su - san - na, don't you cry.
O, Su - san - na, O don't you cry for me, I've
come from Al - a - ba - ma With my ban - jo on my knee.

Fashions in Footwear

(Rote Song, Second Book, p. 95)

FLORENCE G. FOX — G. A. GRANT-SCHAEFER

Allegretto


Wood - en shoes in Hol - land and France, Nor - way skis for Hul - da and Hans,
Slip - pers of silk for a Jap - a - nee, But high rub - ber boots are the style for me.

On the Train

(Study Song, Second Book, p. 96)

MAY MORGAN — GERMAN FOLK SONG

Quickly

All the world is wet out - side; Field and mead - ows stretch - ing wide,
Far a - way, on plac - es high Trees and hous - es 'gainst the sky,
I sit co - sy in the train, Watch - ing shin - ing drops of rain
Woods and town through which we ride; All the world is wet out - side.
Rush like mov - ing pic - tures by; Far a - way, on plac - es high.
Slid - ing down the win - dow pane; I sit co - sy in the train.

Bees

(Study Song, Second Book, p. 96)

Traditional

ELTHEA SNIDER-TURNER

The Windows

(Observation Song, Second Book, p. 99)

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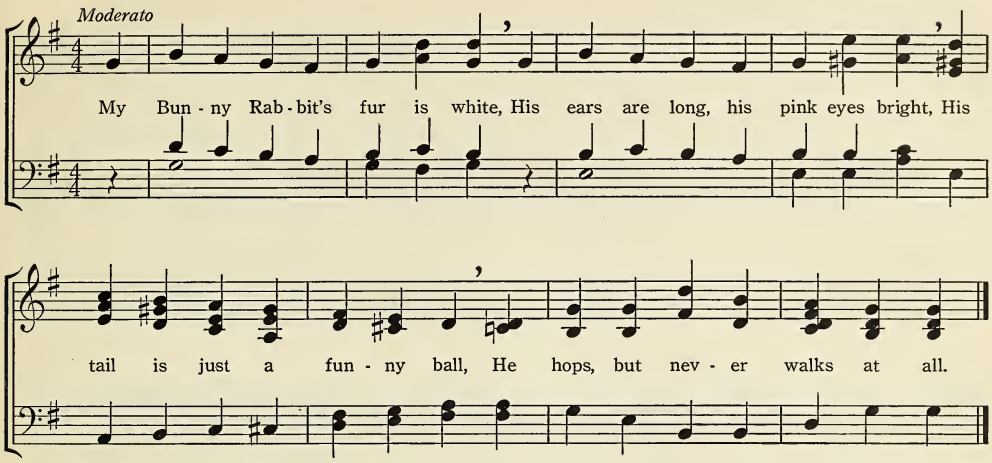
G. A. GRANT-SCHAEFER

Bunny Rabbit

(Reading Song, Second Book, p. 98)

VIRGINIA BAKER — EDWARD B. BIRGE


Moderato
My Bun - ny Rab - bit's fur is white, His ears are long, his pink eyes bright, His
tail is just a fun - ny ball, He hops, but nev - er walks at all.

Blossom Time

(Reading Song, Second Book, p. 97)

NINA B. HARTFORD — NINA B. HARTFORD

With graceful motion
Pet - als are fall - ing from ap - ple bloom, Ros - y and
Rob - in and Blue - bird re - turn a - gain, Know - ing that
white, Soft they a - light, Fill - ing the air with a
show'rs Wak - en the flow'rs, Work - ing or sing - ing in
sweet per - fume, All through the spring - time bright.
sun or rain, Build - ing in leaf - y bow'rs.

Cuckoo

(Rote Song, Second Book, p. 100)

Mme. H. Renaudin
Translated by Mary Mealand Stone

André Gédalge

Lively and gaily

Cuck - oo! Cuck - oo! In shad - y woods all new - ly green, The
Cuck - oo! Cuck - oo! The win - ter's gone and it will sing Of

Cuck - oo seeks a nest; The la - zy bird will lay its eggs In
sun - ny days of spring. The flow - ers now are grow - ing In the

an - y nest it finds, We hear its song at dawn and when The
mead - ows fresh and green, So to the wood - land let us go To

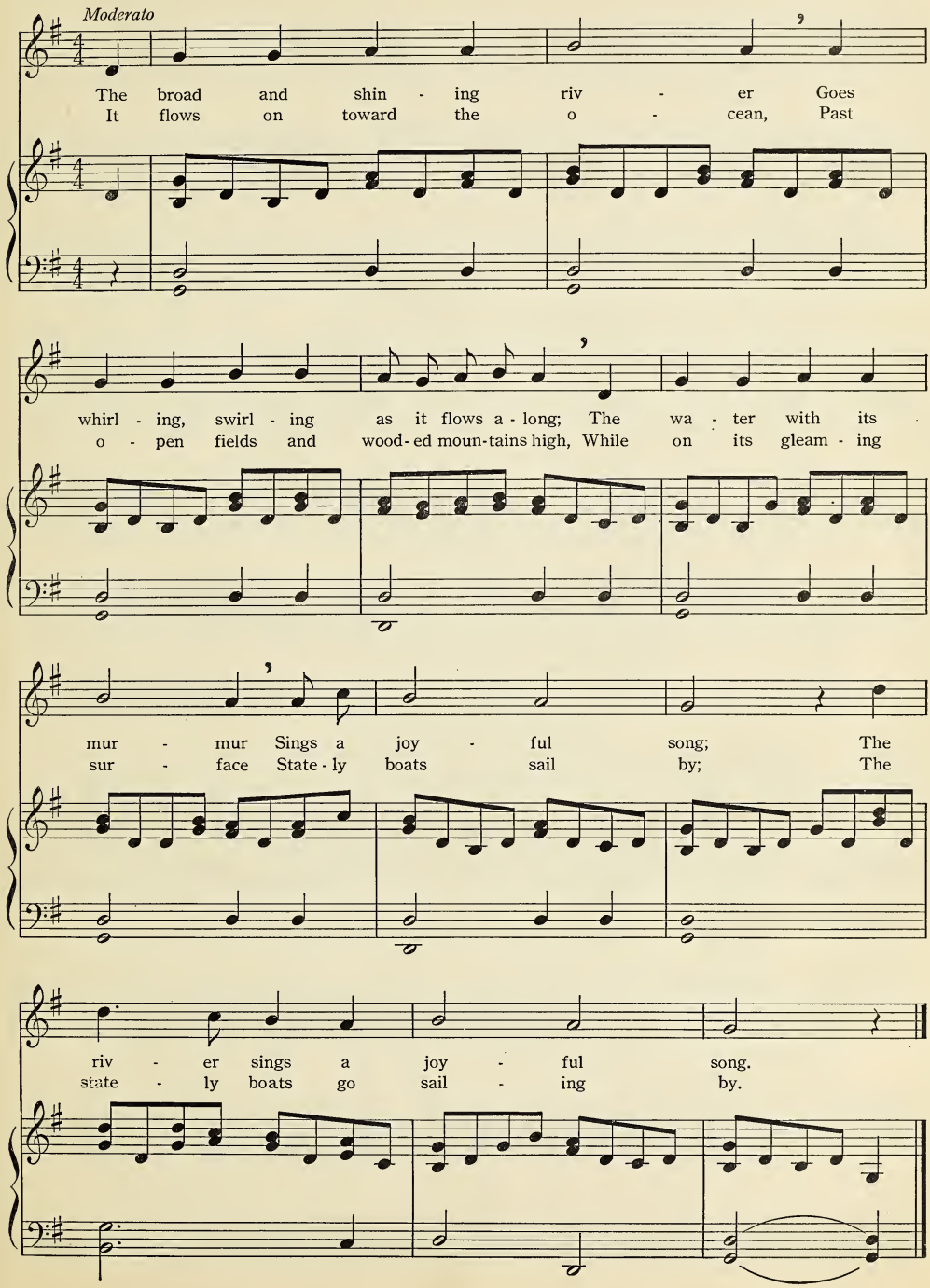
sun sets in the west. Cuck - oo! Cuck - oo!
hear the Cuck - oo sing. Cuck - oo! Cuck - oo!

The River

(Study Song, Second Book, p. 101)

Mabel E. Bray

French Folk Song


Moderato
The broad and shin - ing riv - er Goes
It flows on toward the o - cean, Past
whirl - ing, swirl - ing as it flows a - long; The wa - ter with its
o - pen fields and wood- ed moun-tains high, While on its gleam - ing
mur - mur Sings a joy - ful song; The
sur - face State - ly boats sail by; The
riv - er sings a joy - ful song.
state - ly boats go sail - ing by.

The Woodpecker

(Rote Song, Second Book, p. 102)

FREDERICK MANLEY ETHELBERT NEVIN

Allegretto grazioso

There's some - one tap - ping on the ma - ple tree, Tap tip - y tap, tap,
some - one com - ing down the ma - ple tree, Tap tip - y tap, tap,
some - one go - ing to the ma - ple tree, Tap tip - y tap, tap,

tap; But there's no one a - bout as I can see, Save a
tap; And he's hop - ping a - bout so bus - i - ly, In a
tap; He's as gay as a prince or a lord, but he Has-n't

lark that is sing - ing a song of glee On a sun - lit bough, and it
cap quite as red as a bar - ber - ry, And a coat as green as a
time to go round show-ing off, you see, For he stays in the woods work-ing

Joyfully
is - n't he That is tap - ping a - way so___ stead - i - ly,
sum - mer lea, And he's sing - ing a laugh - ing___ mel - o - dy,
lov - ing - ly, At a snug lit - tle home for his fam - i - ly,
f
Ped.
*
1, 2
3,
Tap tip - y tap, tap, tap, There's tap.
Pizz.

The Filling Station

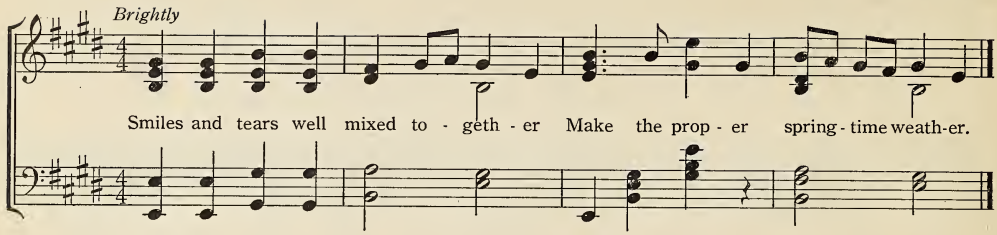
(Study Song, Second Book, p. 104)

MABEL E. BRAY
FRENCH FOLK SONG
Quickly
Or - ange or red, light o - ver head, You will find a fill - ing sta - tion,
O - pen the tank, then turn the crank, We can hear it quick - ly fill - ing,
Off on the fly, tank get - ting dry, Glad to find a stand near by.
Drain ev - 'ry drop, screw on the top, Off a - gain and nev - er stop.

Smiles and Tears

(Study Song, Second Book, p. 105)

FOLK LORE — ELTHEA SNIDER-TURNER



Tick Tock

(Rote Song, Second Book, p. 105)

JULIA COLTON WILLARD — W. OTTO MIESSNER

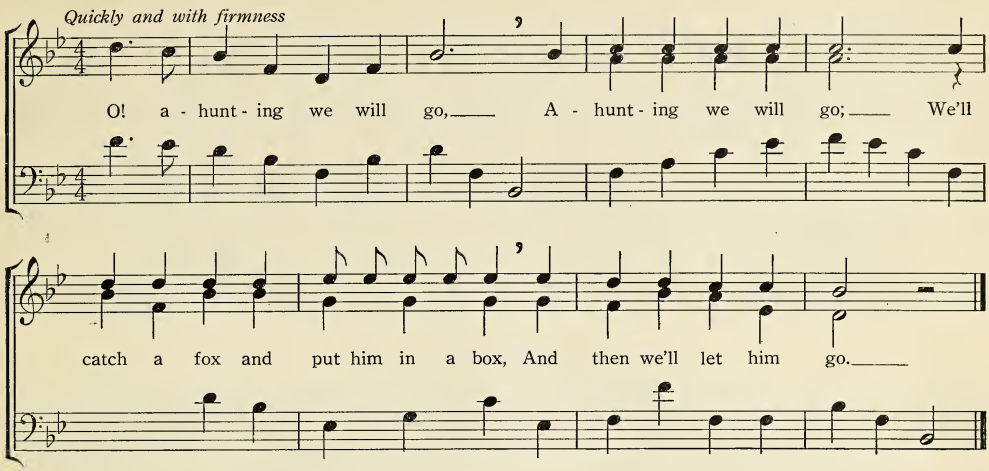
Quickly and with humor
"Tick tock, tick tock, tick tock," says the clock, "A
naugh - ty boy's a sad dis - grace, I'll put my hands be-
fore my face; Tick tock, tick tock."
p
pp

O! A-hunting We Will Go

(Reading Song, Second Book, p. 106)

OLD ENGLISH

ENGLISH FOLK SONG

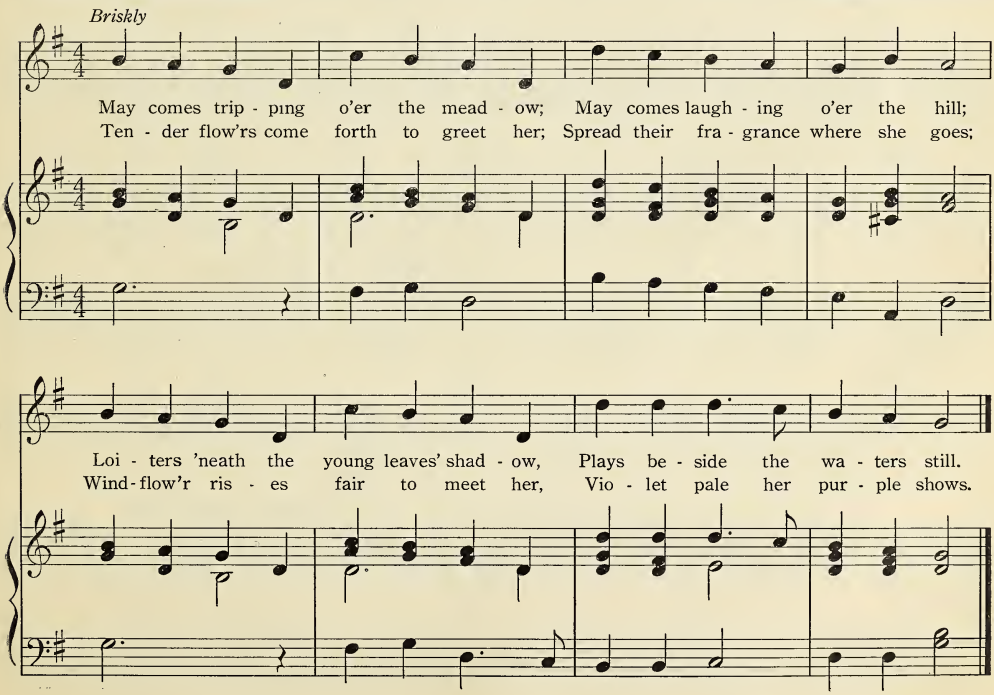

Quickly and with firmness
O! a - hunt - ing we will go, A - hunt - ing we will go; We'll
catch a fox and put him in a box, And then we'll let him go.

May's Coming

(Reading Song, Second Book, p. 108)

Translated from the German

GERMAN FOLK SONG


Briskly
May comes trip - ping o'er the mead - ow; May comes laugh - ing o'er the hill;
Ten - der flow'rs come forth to greet her; Spread their fra - grance where she goes;
Loi - ters 'neath the young leaves' shad - ow, Plays be - side the wa - ters still.
Wind - flow'r ris - es fair to meet her, Vio - let pale her pur - ple shows.

The Way to Dreamland Town

(Rote Song, Second Book, p. 110)

RUTH STEPHENS PORTER G. A. GRANT-SCHAEFER

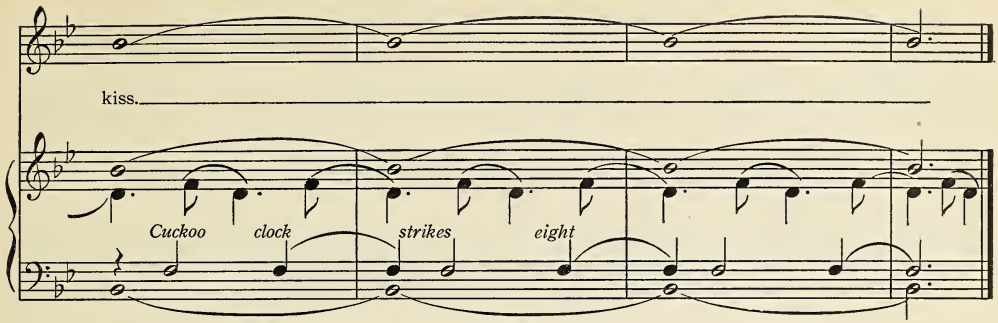
Tenderly

The way to Dream-land Town, I guess, Is on the sleep - y land ex-press, With

pil - lows, cush - ions, and a bed All wait - ing for a lit - tle head. The

-way to Dream-land Town, I know Is just the way all chil - dren go, The

fare to sleep - y land is this, A sweet good-night, a hug, a

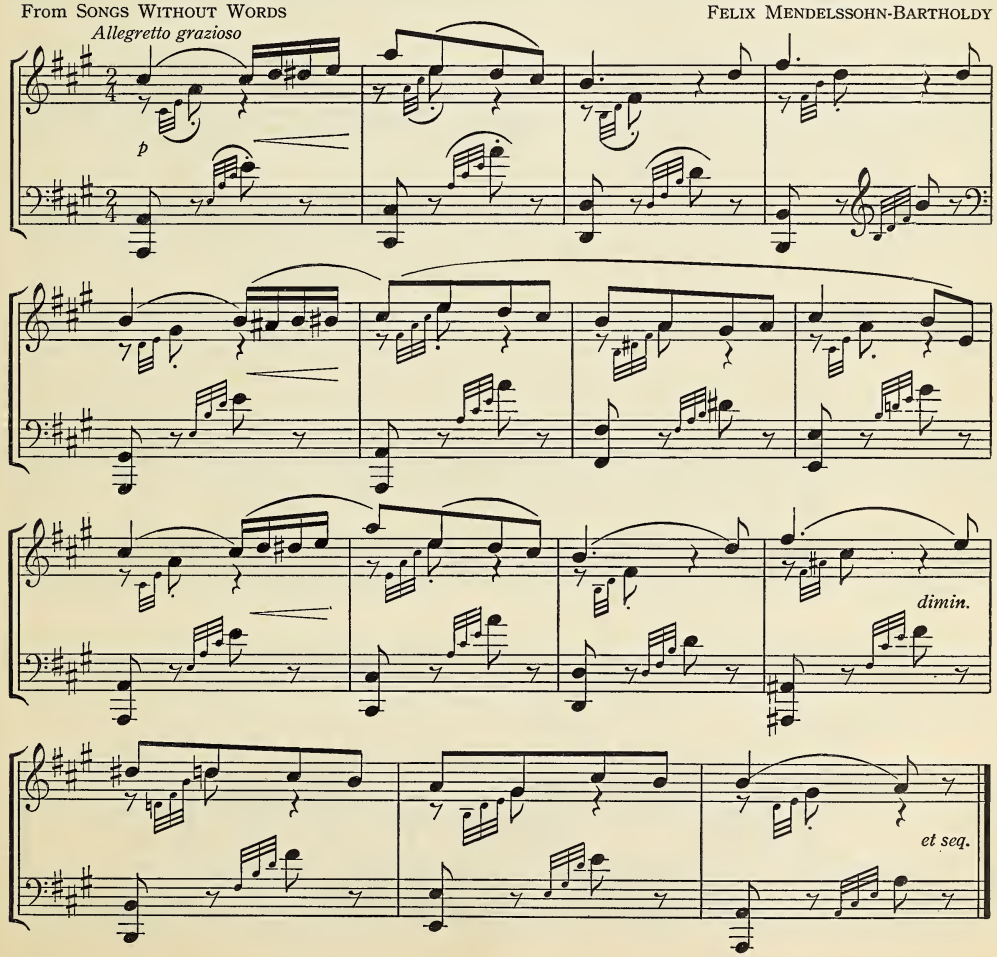


Spring Song

(Theme, Second Book, p. 107)

From Songs Without Words

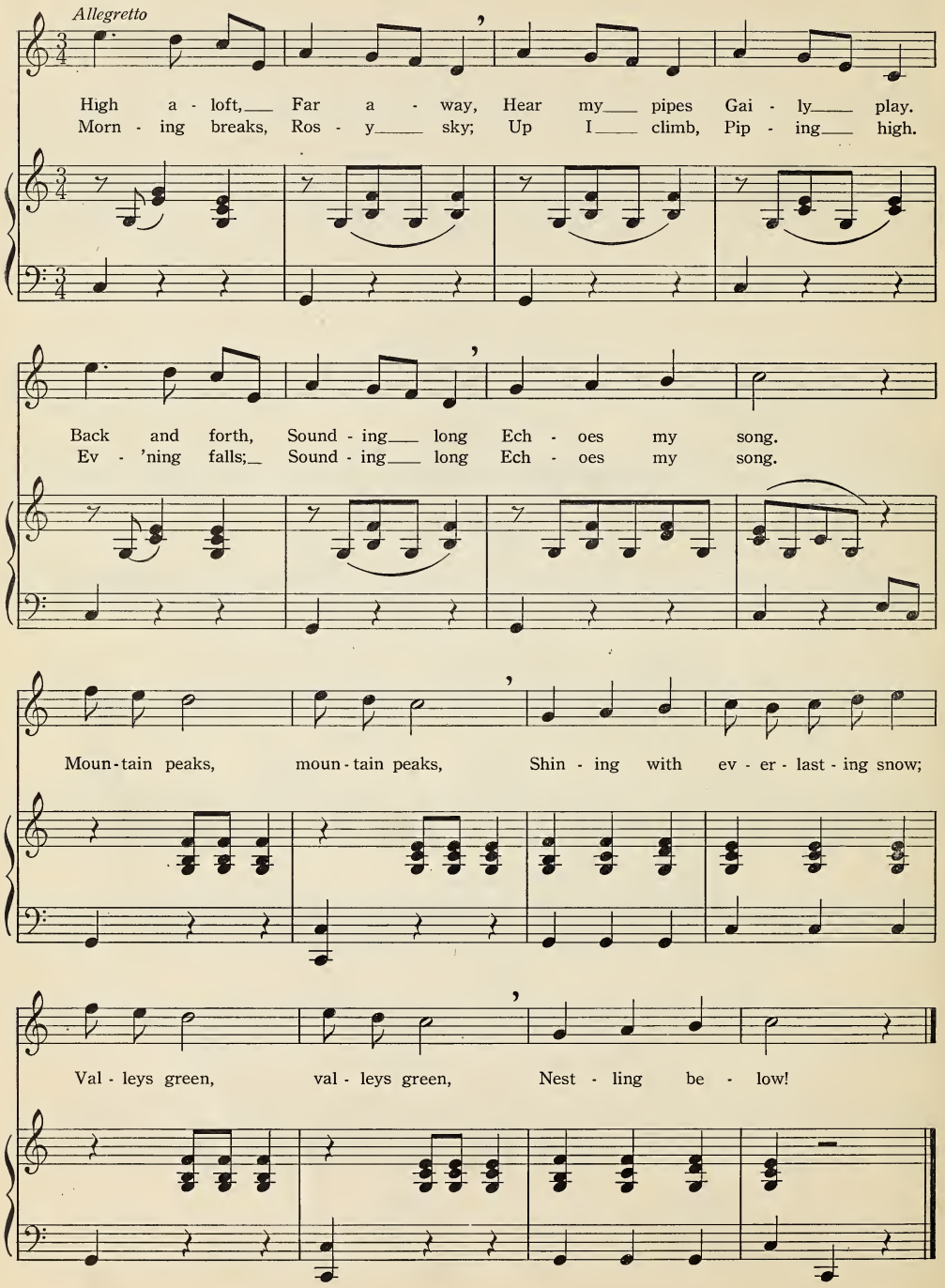
Felix Mendelssohn-Bartholdy



Swiss Echo Song

(Rote Song, Second Book, p. 109)

ANN UNDERHILL — SWISS FOLK SONG

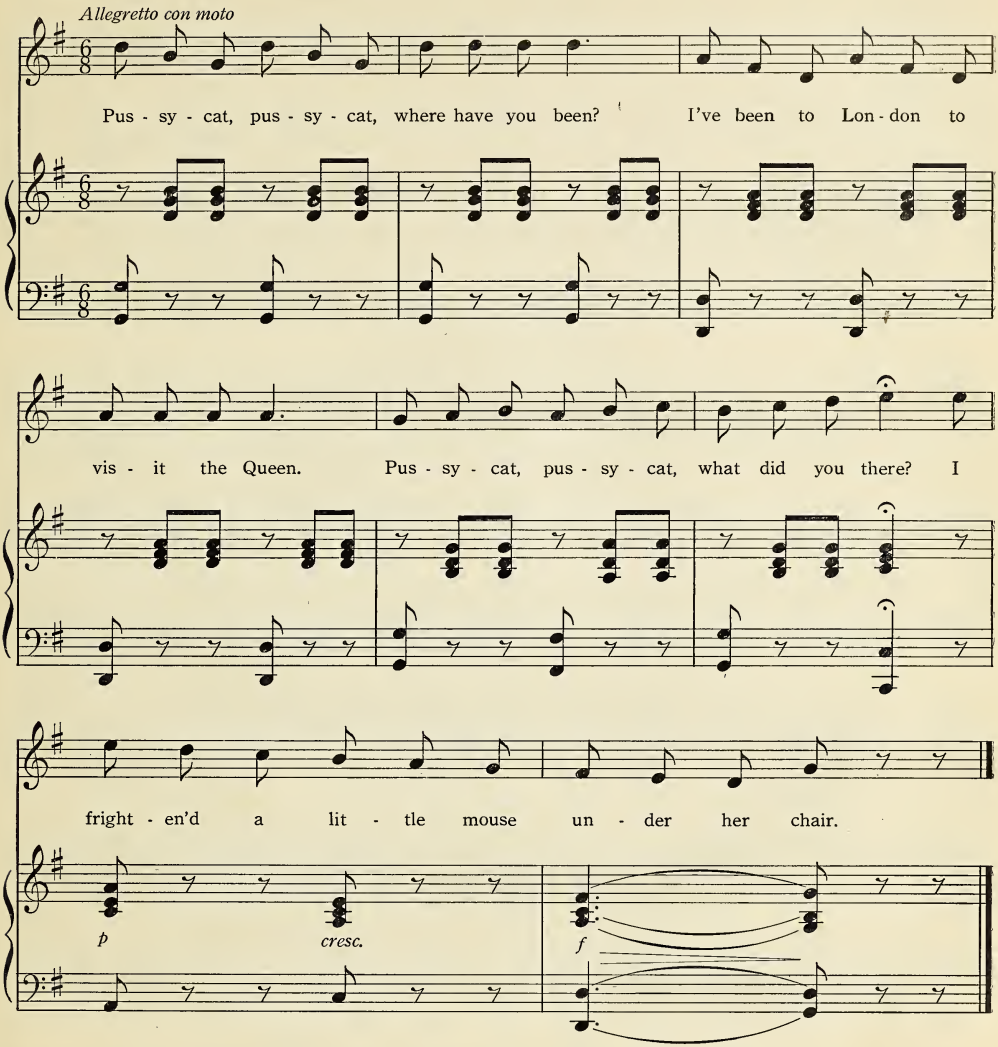

Allegretto
High a - loft, Far a - way, Hear my pipes Gai - ly play.
Morn - ing breaks, Ros - y sky; Up I climb, Pip - ing high.
Back and forth, Sound - ing long Ech - oes my song.
Ev - 'ning falls; Sound - ing long Ech - oes my song.
Moun - tain peaks, moun - tain peaks, Shin - ing with ev - er - last - ing snow;
Val - leys green, val - leys green, Nest - ling be - low!

Pussy-Cat, Pussy-Cat

(Observation Song, Second Book, p. 112)

MOTHER GOOSE

J. W. ELLIOTT


Allegretto con moto
Pus - sy - cat, pus - sy - cat, where have you been? I've been to Lon - don to
vis - it the Queen. Pus - sy - cat, pus - sy - cat, what did you there? I
fright - en'd a lit - tle mouse un - der her chair.
p
cresc.
f

Danse Arabe from "The Nutcracker Suite"

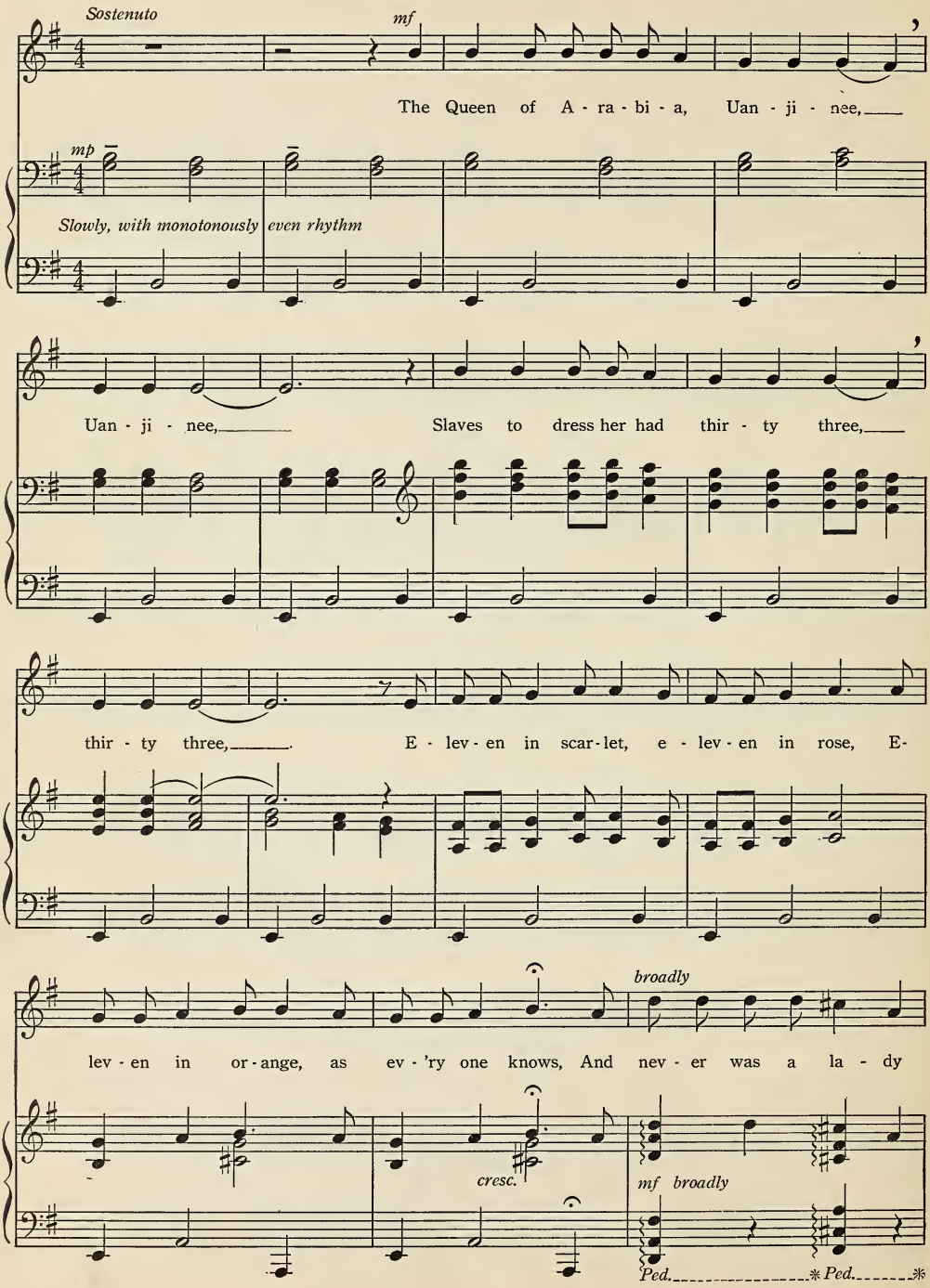
(Theme in Second Book, p. 115)

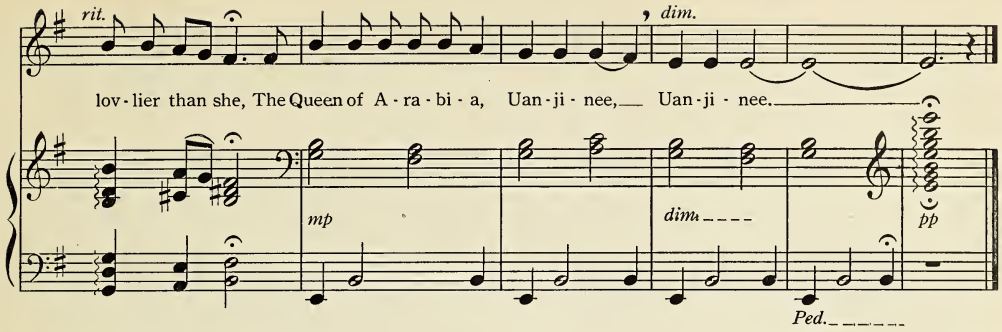
PETER I. TSCHAIKOWSKY

The Queen of Arabia

(Rote Song, Second Book, p 114)

WALTER DE LA MARE — MARSHALL BARTHOLOMEW


Sostenuto
mf
The Queen of A - ra - bi - a, Uan - ji - nee,
mp
Slowly, with monotonously
even rhythm
Uan - ji - nee, Slaves to dress her had thir - ty three,
thir - ty three, E - lev - en in scar - let, e - lev - en in rose, E-
broadly
lev - en in or - ange, as ev - 'ry one knows, And nev - er was a la - dy
cresc.
mf broadly
Ped. * Ped. *



Dancing Song

(Study Song, Second Book, p.116)

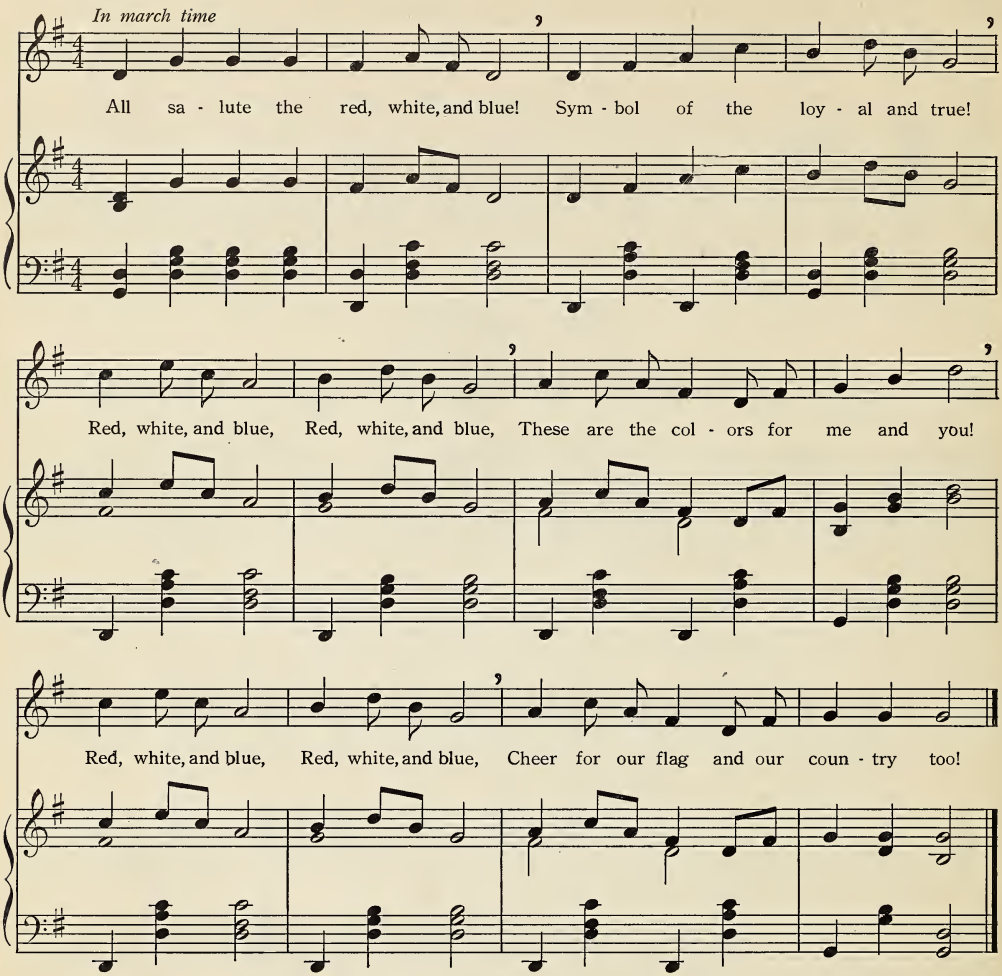
AMELIA M. SONTAG — RHENISH FOLK SONG

Brightly
Whirl - ing and whirl - ing in cir - cles so light,
Hand - or - gan mu - sic's as good as a band,
Danc - ing and skip - ping from morn - ing till night.
Pave - ment is smooth where we trip hand in hand.
One, two, three; one, two, three; glide to and fro,
One, two, three; one, two, three; see how we fly,
One, two, three; one, two, three; sing as we go.
One, two, three; one, two, three; Pol - ly and I.

Flag Song

(Study Song, Second Book, p 118)

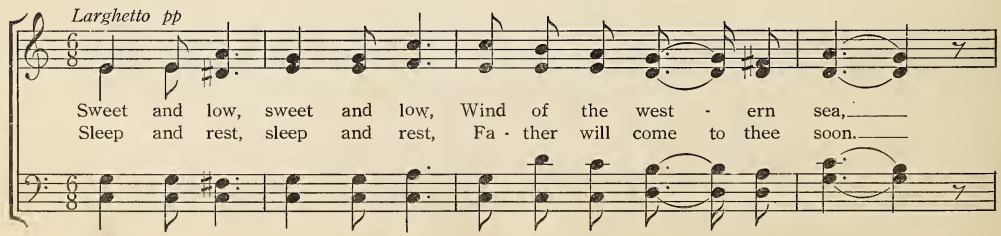
ANN UNDERHILL — FINNISH FOLK DANCE


In march time
All sa - lute the red, white, and blue! Sym - bol of the loy - al and true!
Red, white, and blue, Red, white, and blue, These are the col - ors for me and you!
Red, white, and blue, Red, white, and blue, Cheer for our flag and our coun - try too!

Sweet and Low

(Rote Song, Second Book, p. 117)

ALFRED TENNYSON — JOSEPH BARNBY


Larghetto pp
Sweet and low, sweet and low, Wind of the west - ern sea,
Sleep and rest, sleep and rest, Fa - ther will come to thee soon.

sf
Low, low, breathe and blow, wind of the west - ern sea,
Rest, rest, on moth - er's breast, Fa - ther will come to thee soon.
mf
pp
O - ver the roll - ing wa - ters go; Come from the dy - ing moon, and blow;
Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,
f
dim.
p
rall. e dim.
Blow him a - gain to me, While my lit - tle one, While my pret - ty one sleeps.
Un - der the sil - ver moon, Sleep, my lit - tle one, Sleep, my pret - ty one, sleep.

The Elf and the Dormouse

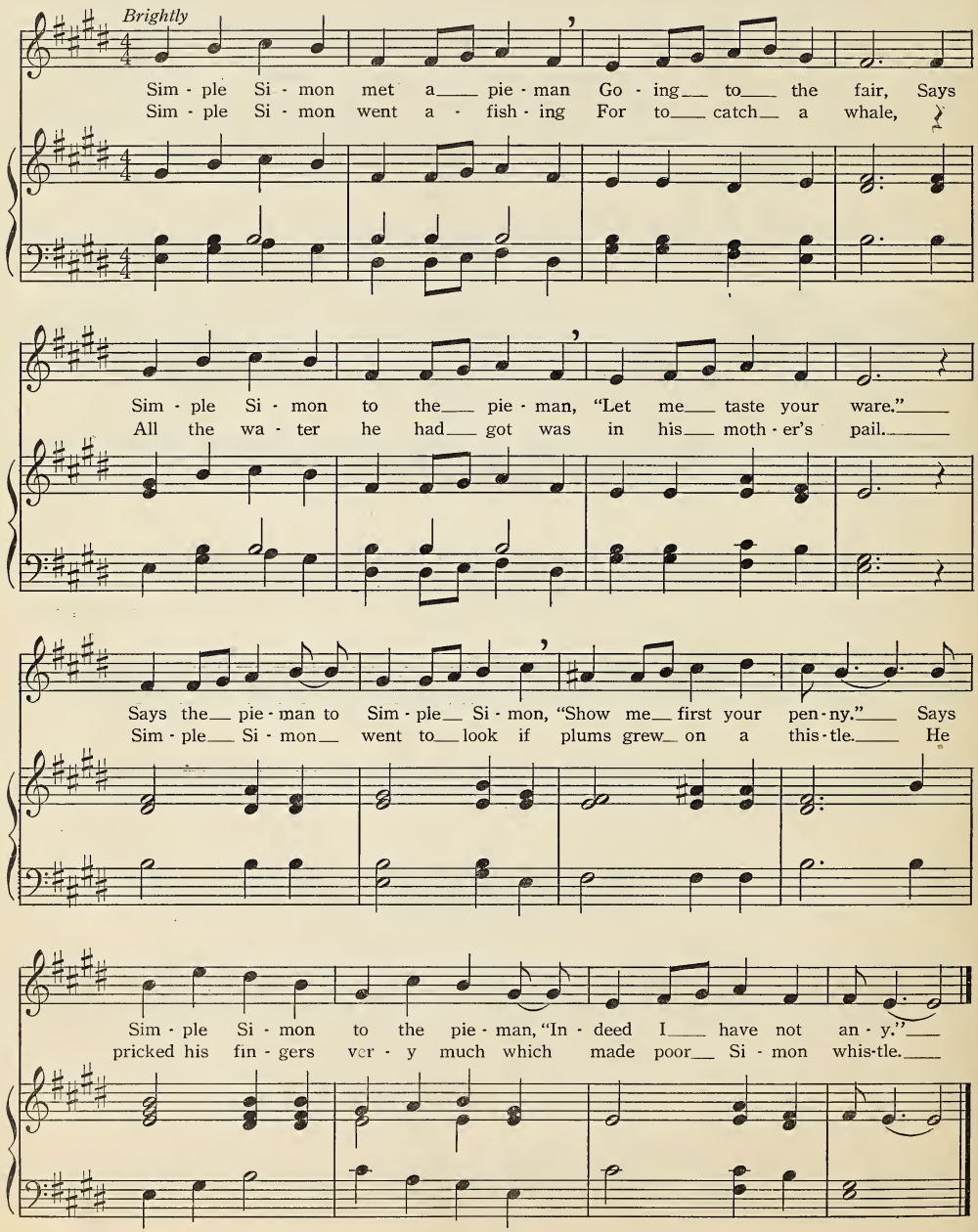
(Rote Song, Second Book, p. 119)

OLIVER HERFORD G. A. GRANT-SCHAEFER

PART SIX
ADDITIONAL ROTE SONGS

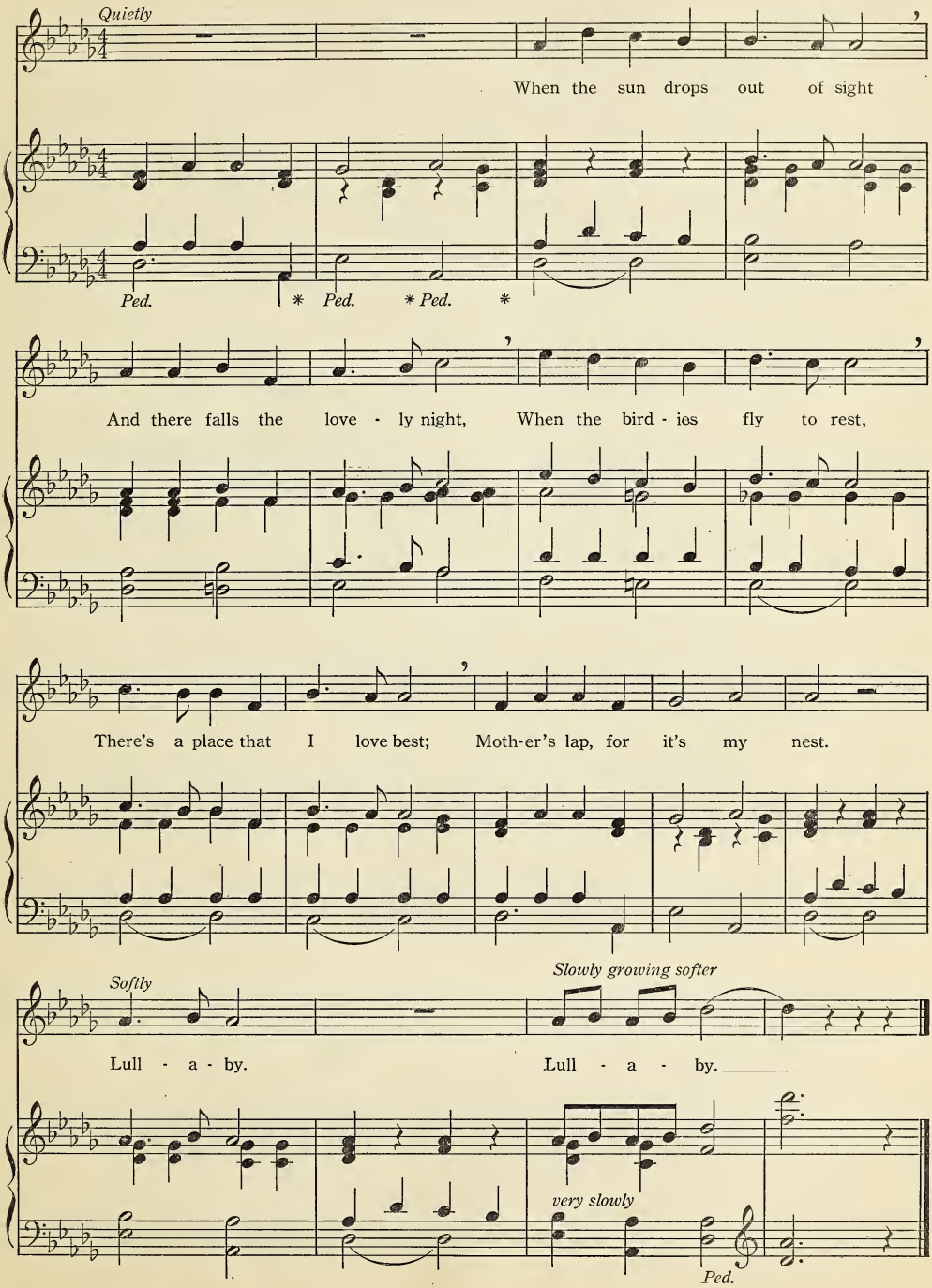
Simple Simon

MOTHER GOOSE — GEORGE W. CHADWICK


Brightly
Sim - ple Si - mon met a pie - man Go - ing to the fair, Says
Sim - ple Si - mon went a - fish - ing For to catch a whale,
Sim - ple Si - mon to the pie - man, "Let me taste your ware."
All the wa - ter he had got was in his moth - er's pail.
Says the pie - man to Sim - ple Si - mon, "Show me first your pen - ny."
Sim - ple Si - mon went to look if plums grew on a this - tle.
He
Sim - ple Si - mon to the pie - man, "In - deed I have not an - y."
pricked his fin - gers ver - y much which made poor Si - mon whis - tle.

After Dark

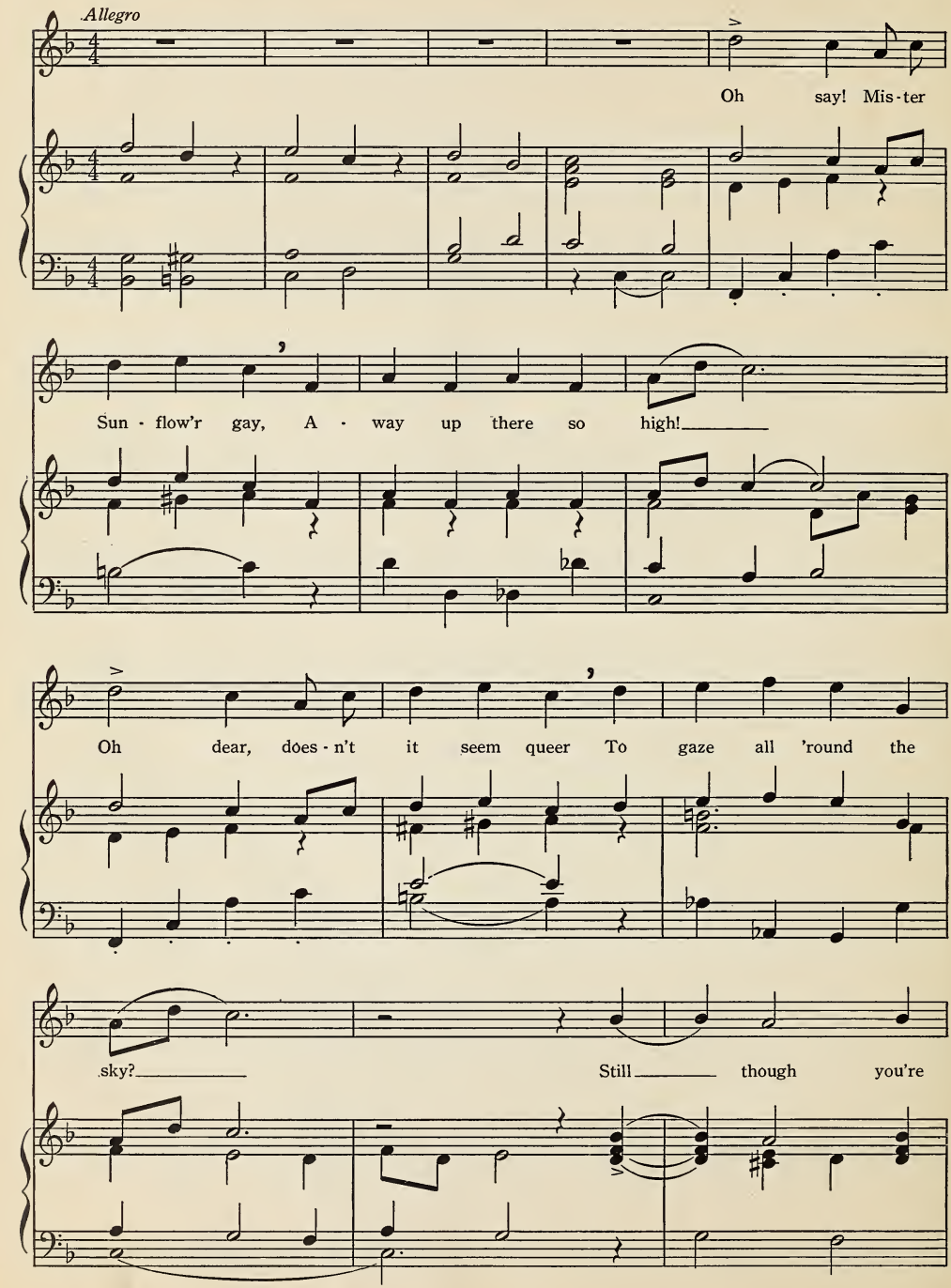
ELLA D. WATKINS HARRIET WARE


Quietly
When the sun drops out of sight
Ped. * Ped. * Ped. *
And there falls the love - ly night, When the bird - ies fly to rest,
There's a place that I love best; Moth-er's lap, for it's my nest.
Softly
Slowly growing softer
Lull - a - by. Lull - a - by.
very slowly
Ped.

Mister Sunflower

W. Otto Miessner

W. Otto Miessner


Allegro
Oh say! Mis-ter
Sun-flow'r gay, A-way up there so high!
Oh dear, does-n't it seem queer To gaze all 'round the
sky? Still though you're

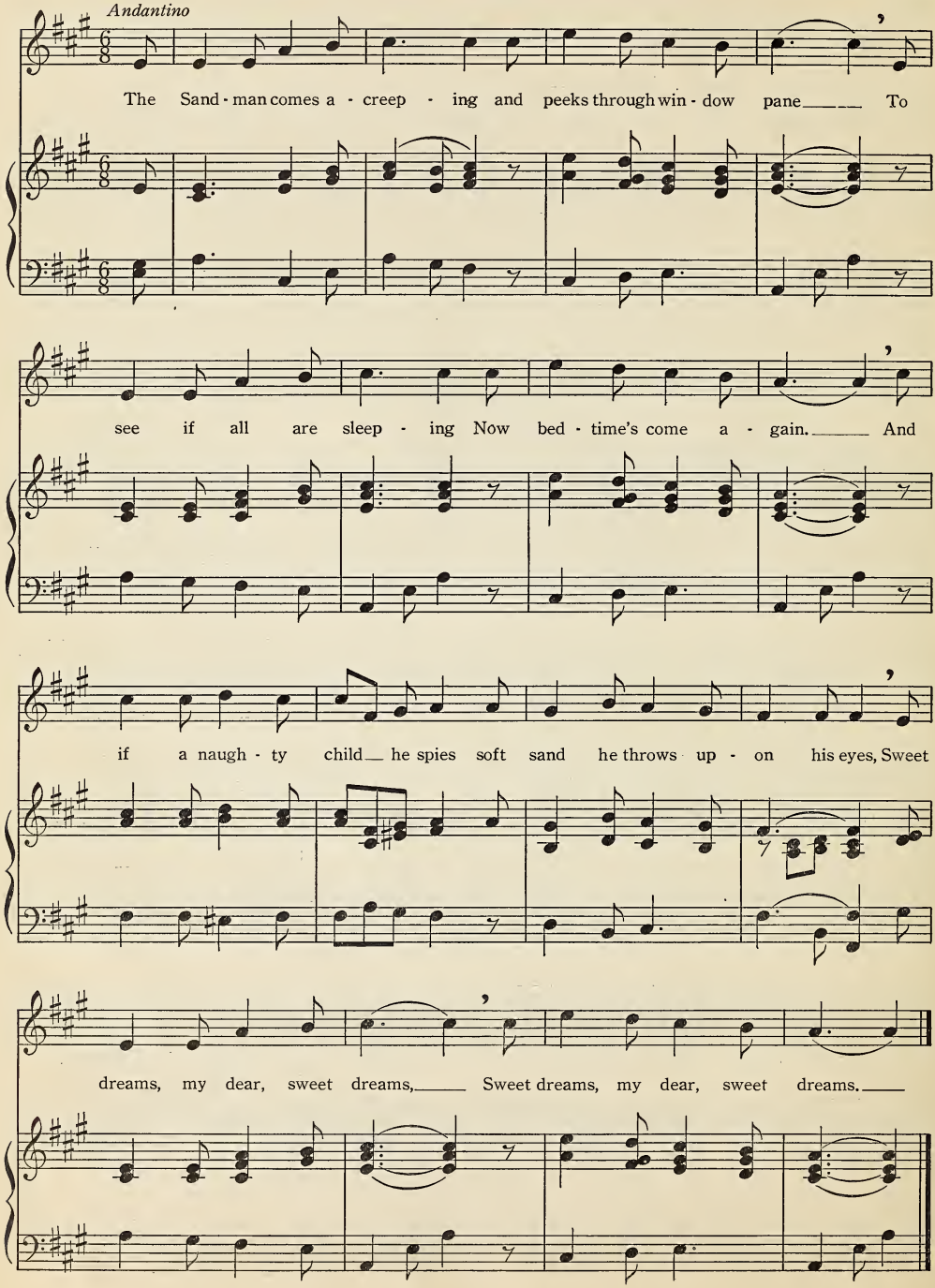
fa - vored so, You can - not play nor run a - way.
f
My! I should - n't
L.H.
R.H.
L.H.
Ped.
like to try To stand in one spot all day!
L.H.
R.H.
L.H.
Ped.

The Sandman

Words translated from the German by LUCY LOCKWOOD HAZARD

IRMENGARD C. HORN

Andantino


The Sand - man comes a - creep - ing and peeks through win - dow pane To
see if all are sleep - ing Now bed - time's come a - gain. And
if a naugh - ty child he spies soft sand he throws up - on his eyes, Sweet
dreams, my dear, sweet dreams, Sweet dreams, my dear, sweet dreams.

If I Were a Birdie

NINA B. HARTFORD

NINA B. HARTFORD

In waltz time

1. If I were a bird - ie I'd sing a sweet song, To
2. If I were a flow - er I'd blos - som and bloom, And
3. But nei - ther a bird - ie nor flow - er am I, Still

make peo - ple hap - py the sum - mer day long, I'd
make the world glad with my sweet - est per - fume, I'd
I can do much great - er things if I try, I'd

sing to the flow - ers both tired and sad, And
nod in the sun - shine and dance in the breeze, And
sing and be hap - py through all the long year, And

love them and cheer them un - til they were glad.
love the wee bird ies that sing in the trees.
folks will be hap - pi - er when I am near.

Baby Buttercup

KATE LOUISE BROWN — HORATIO PARKER

Brightly
Ba - by But-ter-cup, sweet and good, Round lit-tle head in a round lit-tle hood;
Ba - by But - ter - cup, small and shy, You'll be grown-up; by and by!

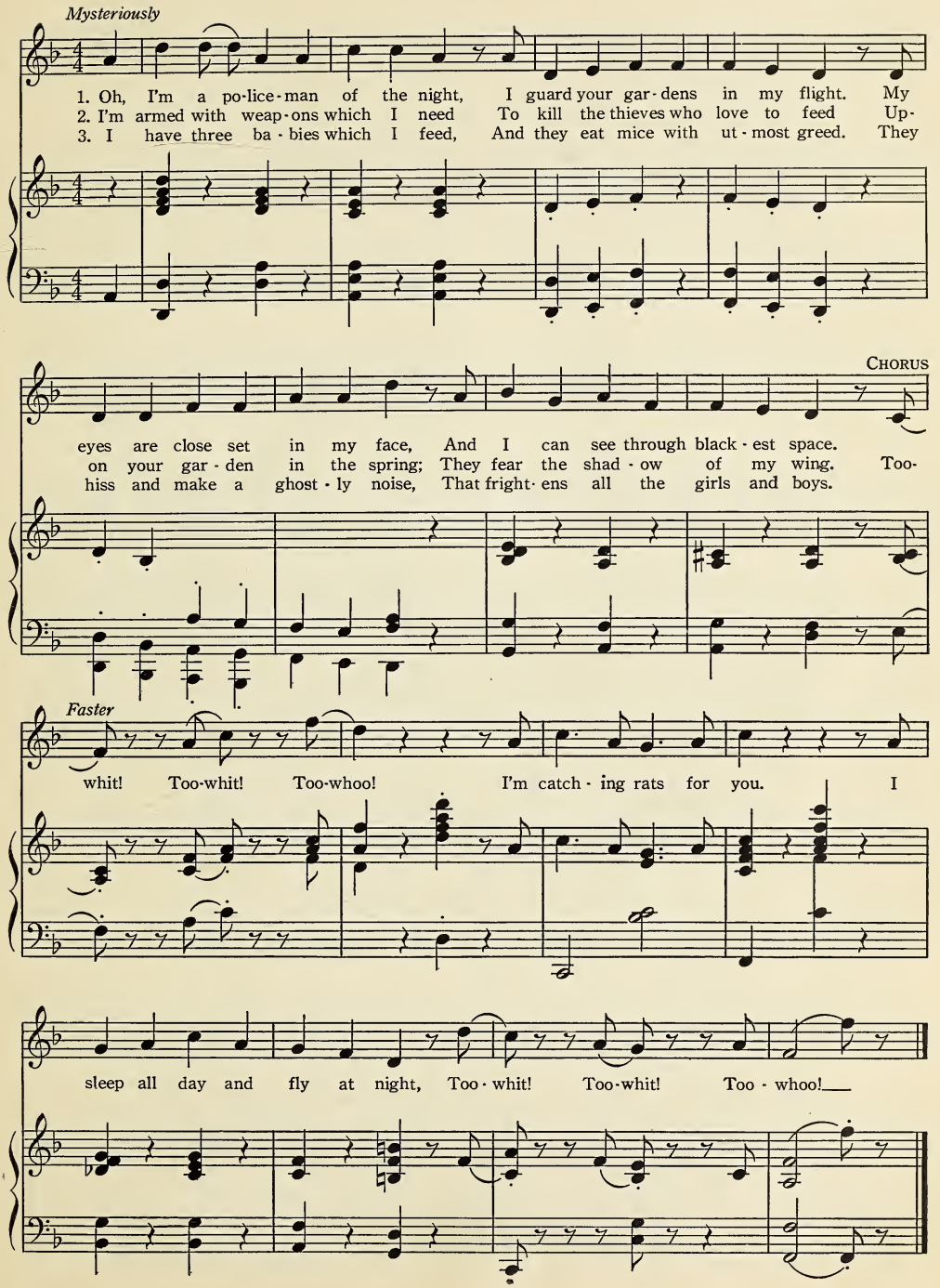
Peas Porridge Hot

MOTHER GOOSE — RUTH STEPHENS PORTER

Brightly
Peas por-ridge hot! Peas por-ridge cold! Peas por-ridge in the pot nine days old!
Some like it hot, Some like it cold, Some like it in the pot Nine days old.

The Barn Owl

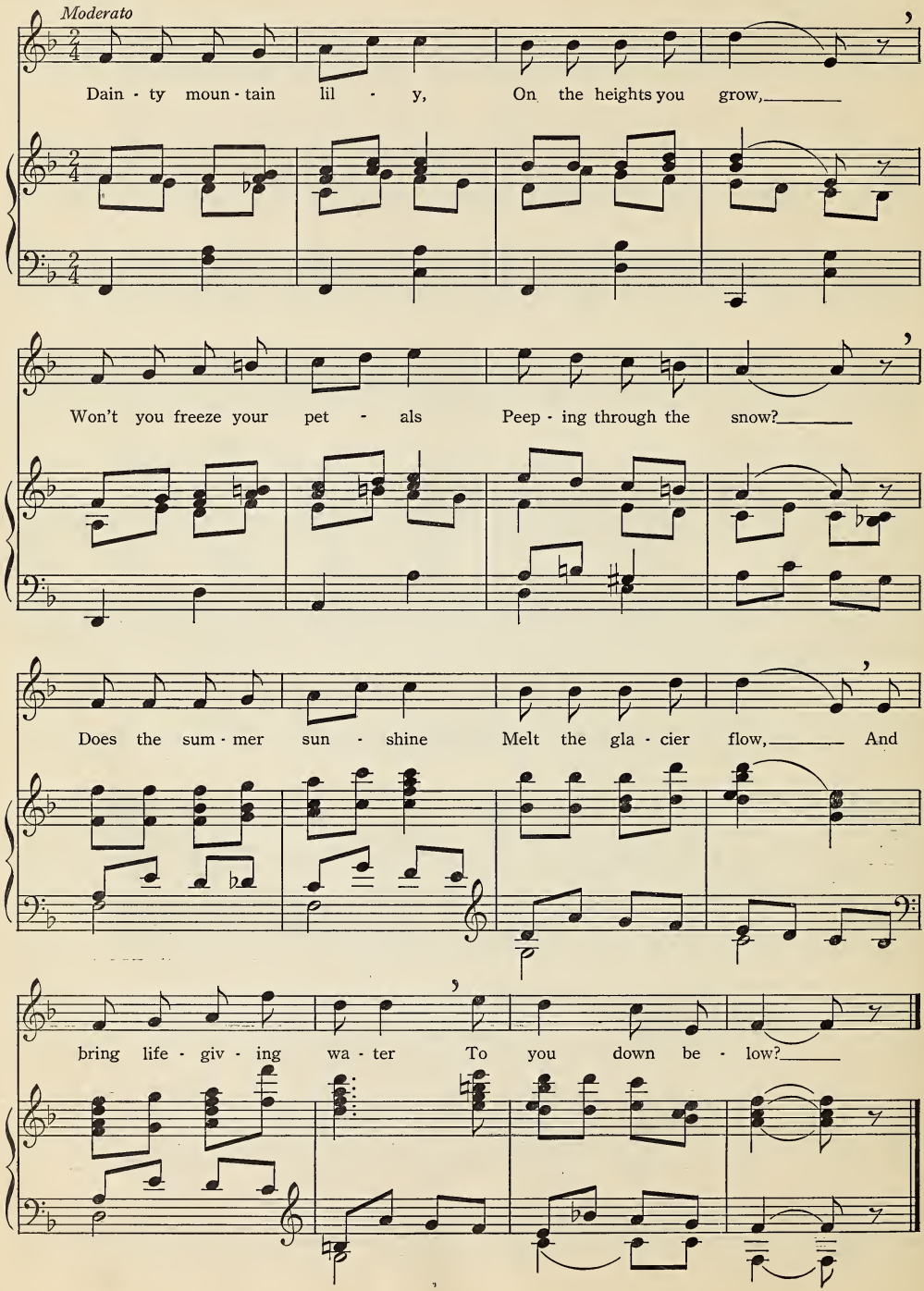
Words and music by
LILLIAN MOHR


Mysteriously
1. Oh, I'm a po-lice-man of the night, I guard your gar-dens in my flight. My
2. I'm armed with weap-ons which I need To kill the thieves who love to feed Up-
3. I have three ba-bies which I feed, And they eat mice with ut-most greed. They
CHORUS
eyes are close set in my face, And I can see through black-est space.
on your gar-den in the spring; They fear the shad-ow of my wing. Too-
hiss and make a ghost-ly noise, That fright-ens all the girls and boys.
Faster
whit! Too-whit! Too-whoo! I'm catch-ing rats for you. I
sleep all day and fly at night, Too-whit! Too-whit! Too-whoo!

To a Mountain Lily

HAZEL S. KOOS

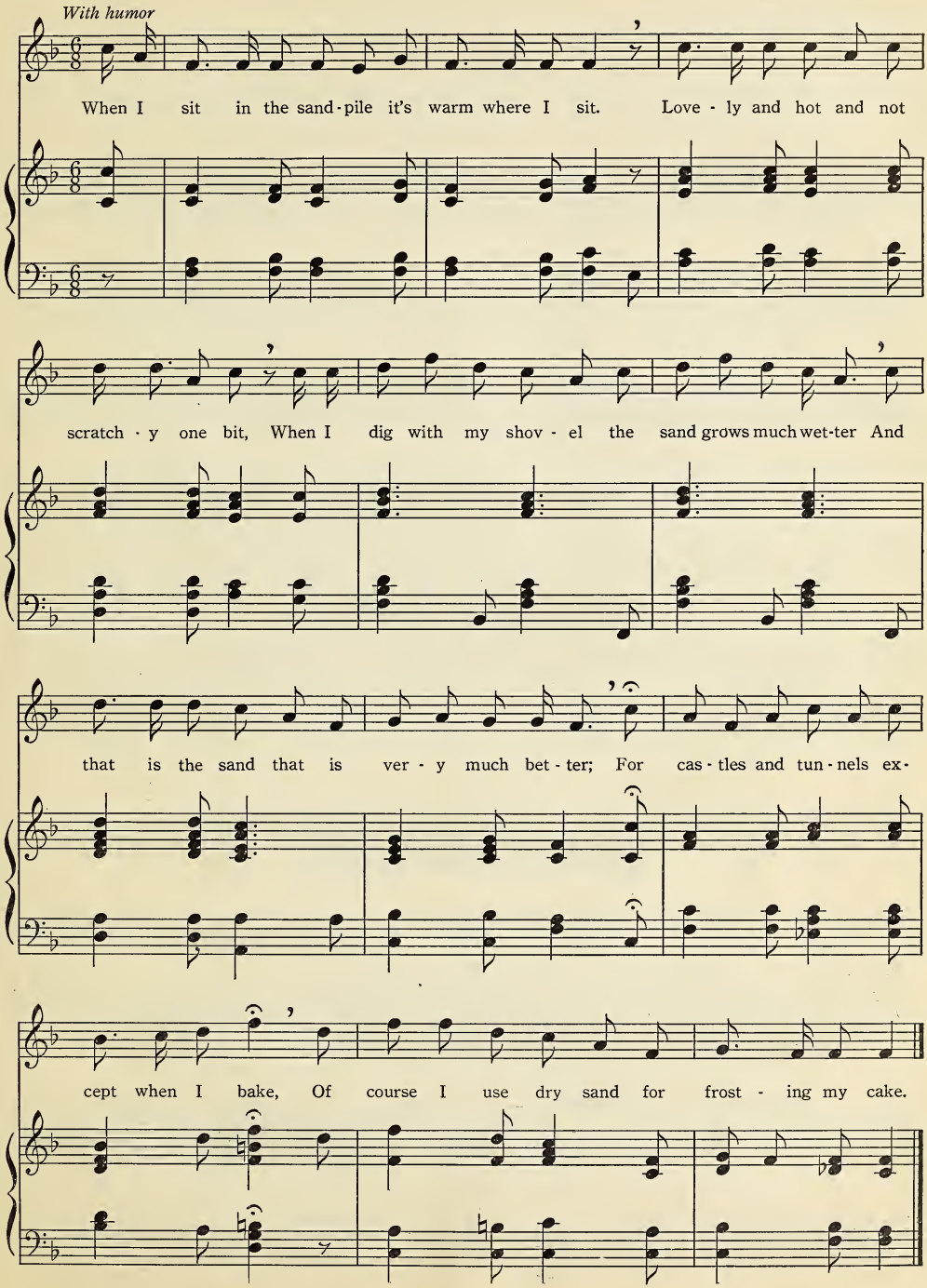
HAZEL S. KOOS


Moderato
Dain - ty moun - tain lil - y, On the heights you grow,
Won't you freeze your pet - als Peep - ing through the snow?
Does the sum - mer sun - shine Melt the gla - cier flow, And
bring life - giv - ing wa - ter To you down be - low?

The Sandpile

DOROTHY ALDIS — LINN MOORE MILLER

With humor


When I sit in the sand-pile it's warm where I sit. Love-ly and hot and not
scratch-y one bit, When I dig with my shov-el the sand grows much wet-ter And
that is the sand that is ver-y much bet-ter; For cas-tles and tun-nels ex-
cept when I bake, Of course I use dry sand for frost-ing my cake.

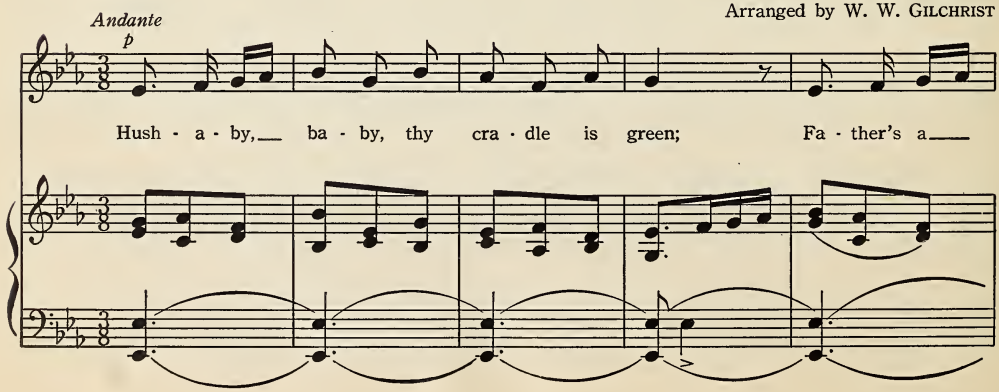
Little Bo-Peep

MOTHER GOOSE J. W. ELLIOTT

Andante quasi Allegretto
p
1. Lit - tle Bo-Peep has lost her sheep, And can't tell where to find them;
2. Lit - tle Bo-Peep fell fast a - sleep, And dreamt she heard them bleat - ing;
3. Then up she took her lit - tle crook, De - ter - mined for to find them;
p
cres.
f
dim.
Leave them a - lone, and they'll come home, Wag-ging their tails be - hind them.
When she a - woke, 'twas all a joke. Ah! cru - el vi - sion so fleet - ing.
What was her joy to be - hold them nigh, Wag-ging their tails be - hind them.
f
dim.

Mother Goose Lullaby

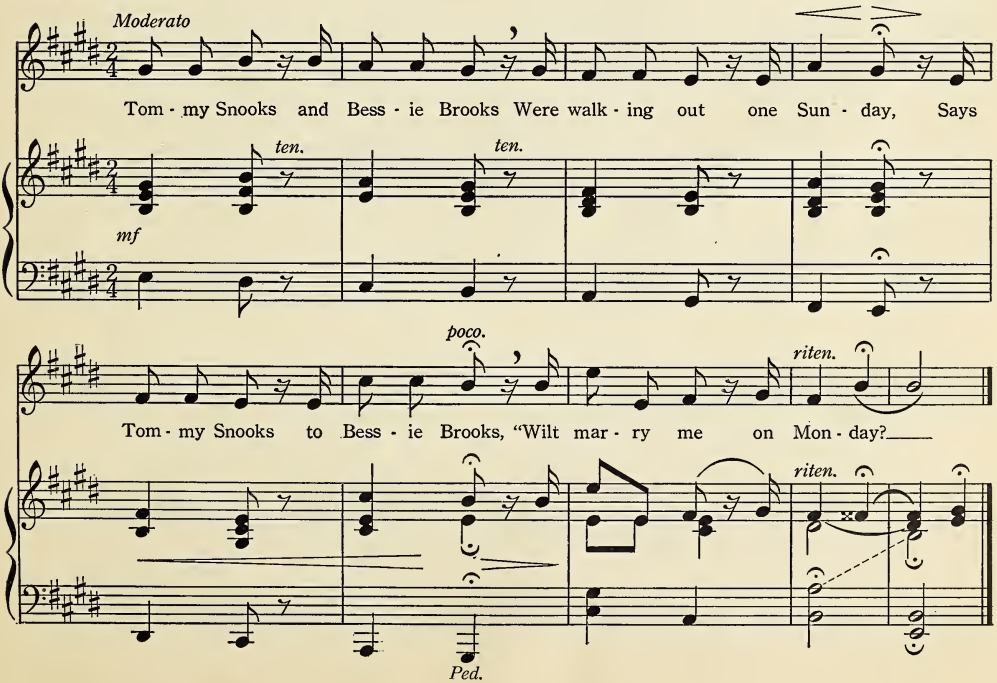
GERMAN MELODY
Arranged by W. W. GILCHRIST



Tommy Snooks

MOTHER GOOSE

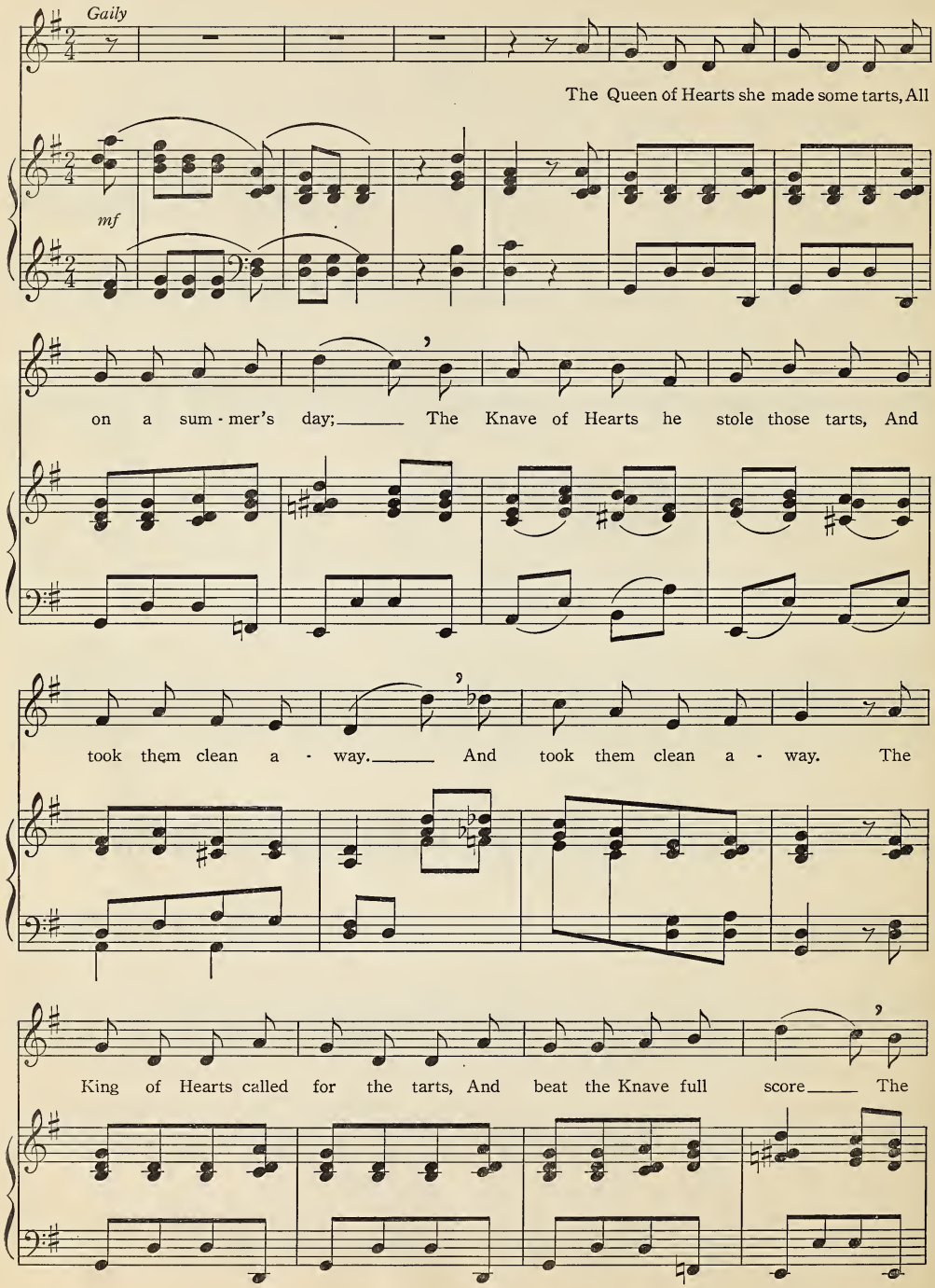
BAINBRIDGE CRIST


Moderato
Tom - my Snooks and Bess - ie Brooks Were walk - ing out one Sun - day, Says
ten.
ten.
mf
poco.
riten.
Tom - my Snooks to Bess - ie Brooks, "Wilt mar - ry me on Mon - day?
riten.
Ped.

The Queen of Hearts

MOTHER GOOSE

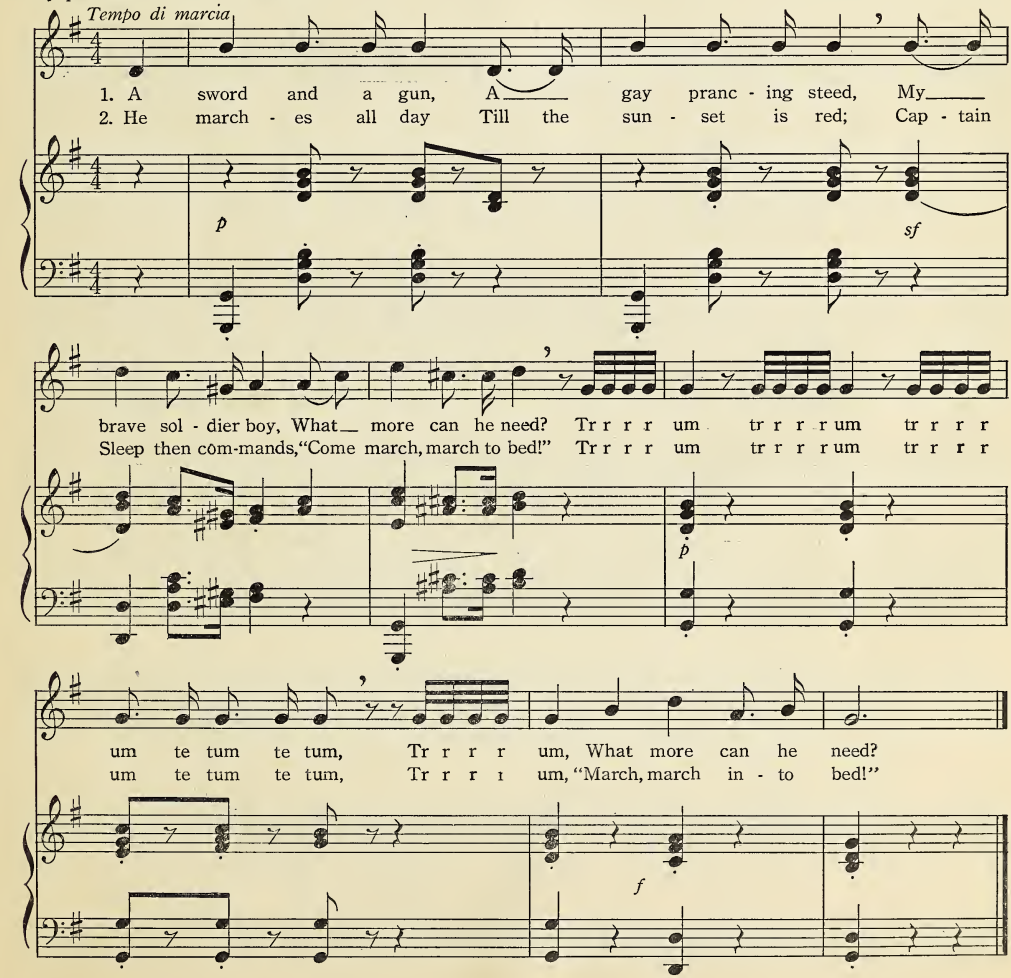
FAY FOSTER


Gaily
The Queen of Hearts she made some tarts, All
mf
on a sum - mer's day; The Knave of Hearts he stole those tarts, And
took them clean a - way. And took them clean a - way. The
King of Hearts called for the tarts, And beat the Knave full score The

Song of the Soldier

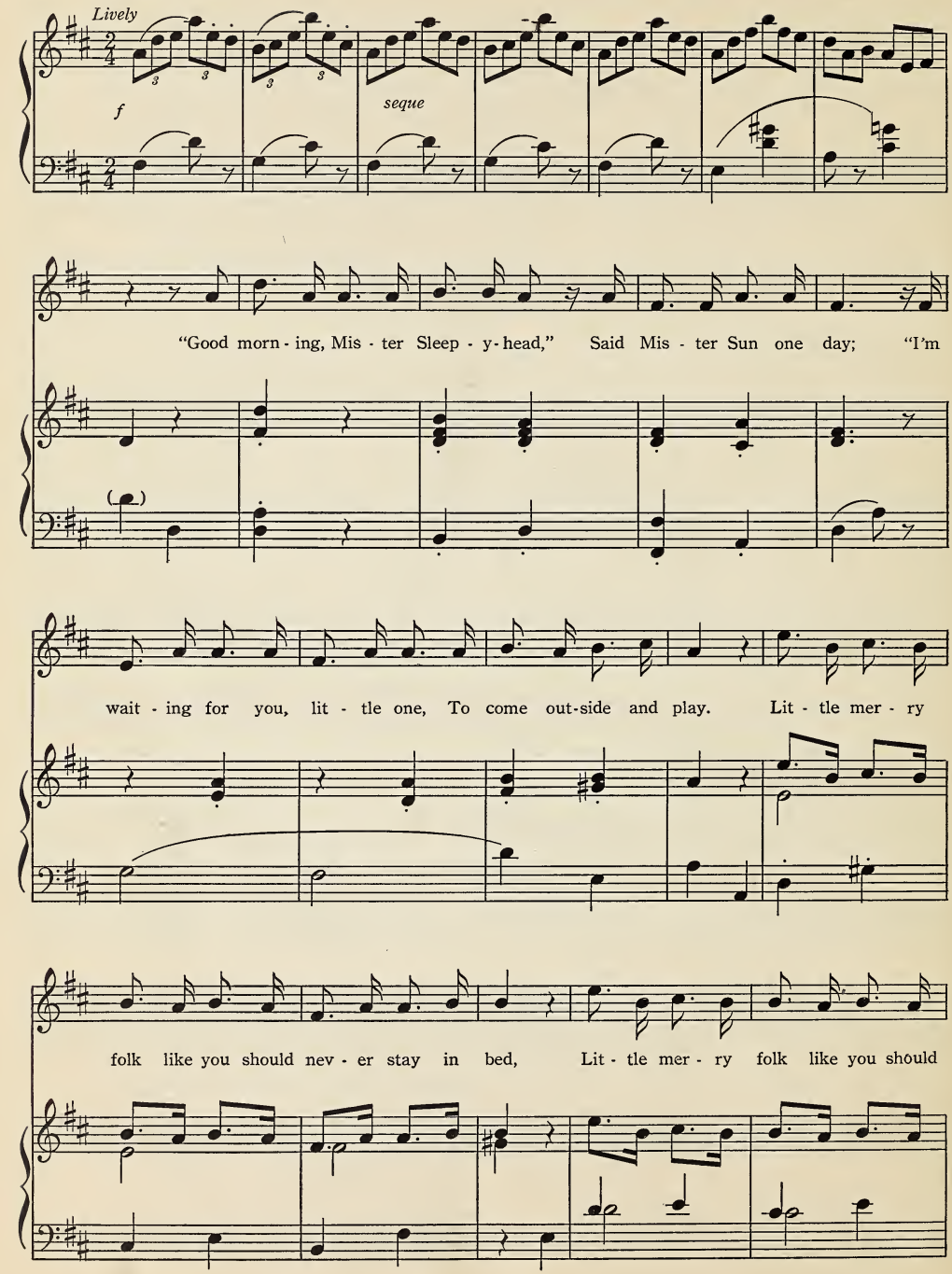
Translated by E. S.
By permission of "The Outlook"

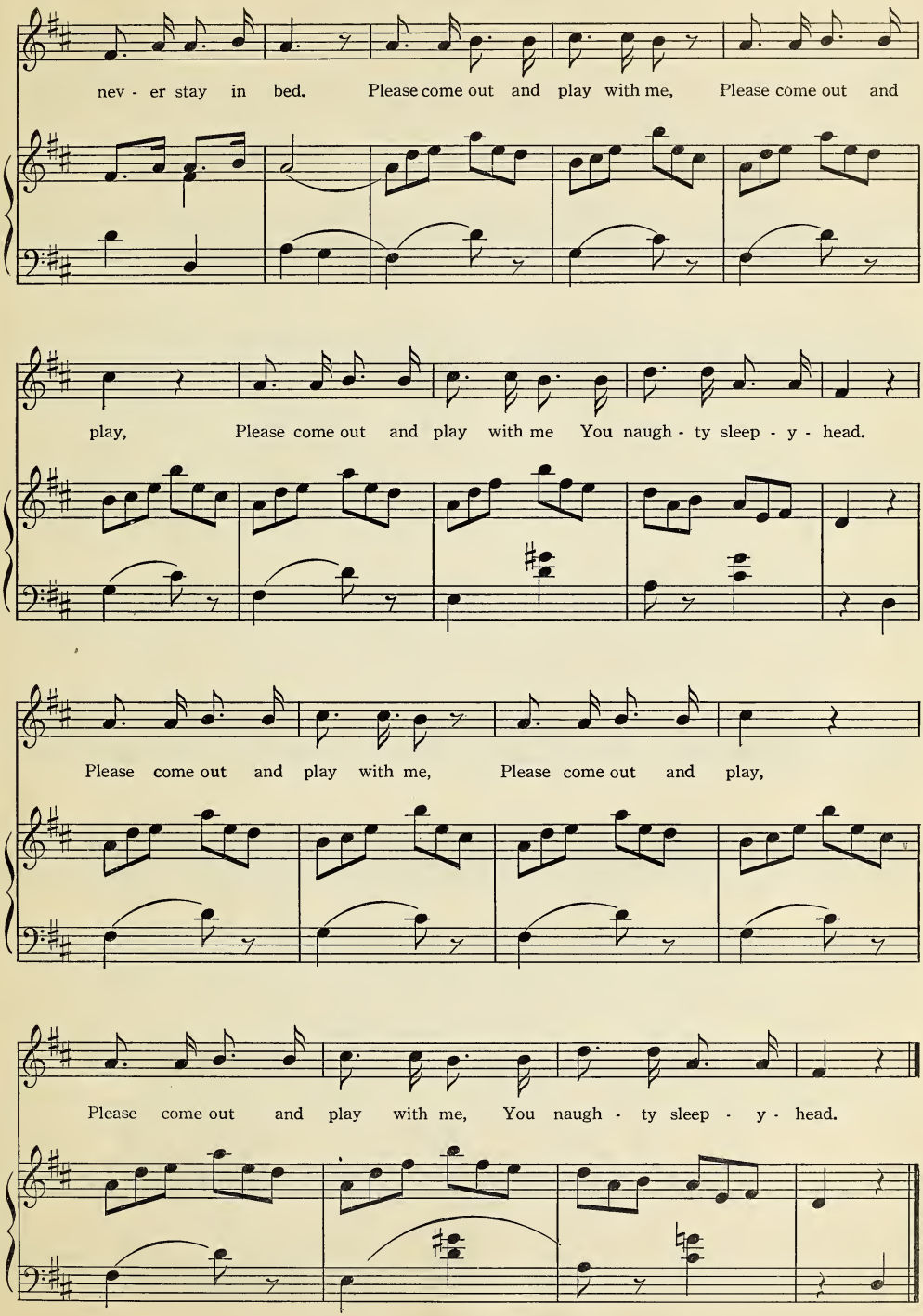
K. G. W. Taubert


Tempo di marcia
1. A sword and a gun, A gay pranc - ing steed, My
2. He march - es all day Till the sun - set is red; Cap - tain
p
sf
brave sol - dier boy, What more can he need? Tr r r r um tr r r r um tr r r r
Sleep then com-mands, "Come march, march to bed!" Tr r r r um tr r r r um tr r r r
p
um te tum te tum, Tr r r r um, What more can he need?
um te tum te tum, Tr r r r um, "March, march in - to bed!"
f

Mister Sleepyhead

RUTH STEPHENS PORTER ARTHUR WHITING

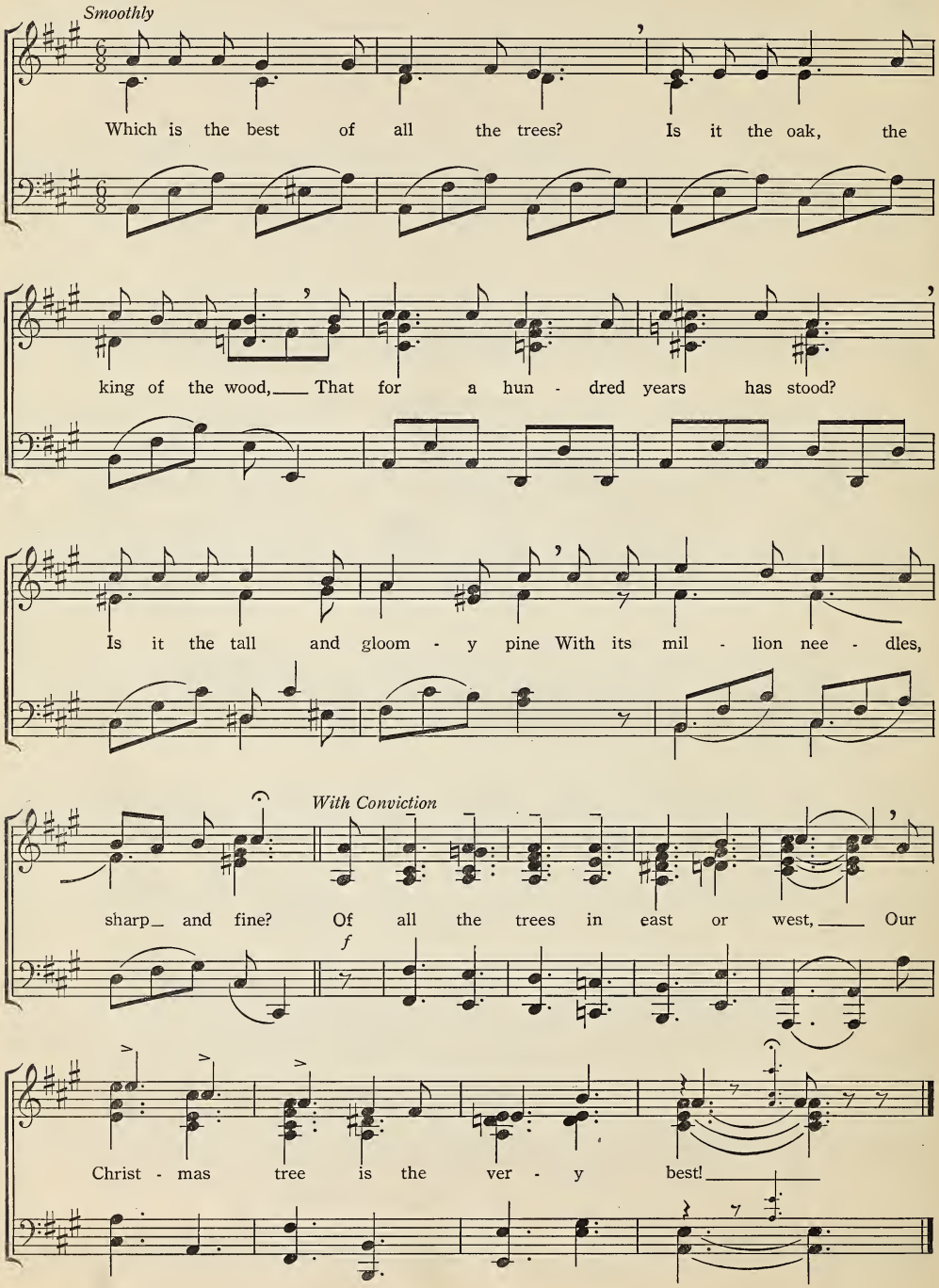

Lively
f
seque
"Good morn - ing, Mis - ter Sleep - y - head," Said Mis - ter Sun one day; "I'm
wait - ing for you, lit - tle one, To come out-side and play. Lit - tle mer - ry
folk like you should nev - er stay in bed, Lit - tle mer - ry folk like you should


nev - er stay in bed. Please come out and play with me, Please come out and
play, Please come out and play with me You naugh - ty sleep - y - head.
Please come out and play with me, Please come out and play,
Please come out and play with me, You naugh - ty sleep - y - head.

The Christmas Tree

LAURA E. RICHARDS

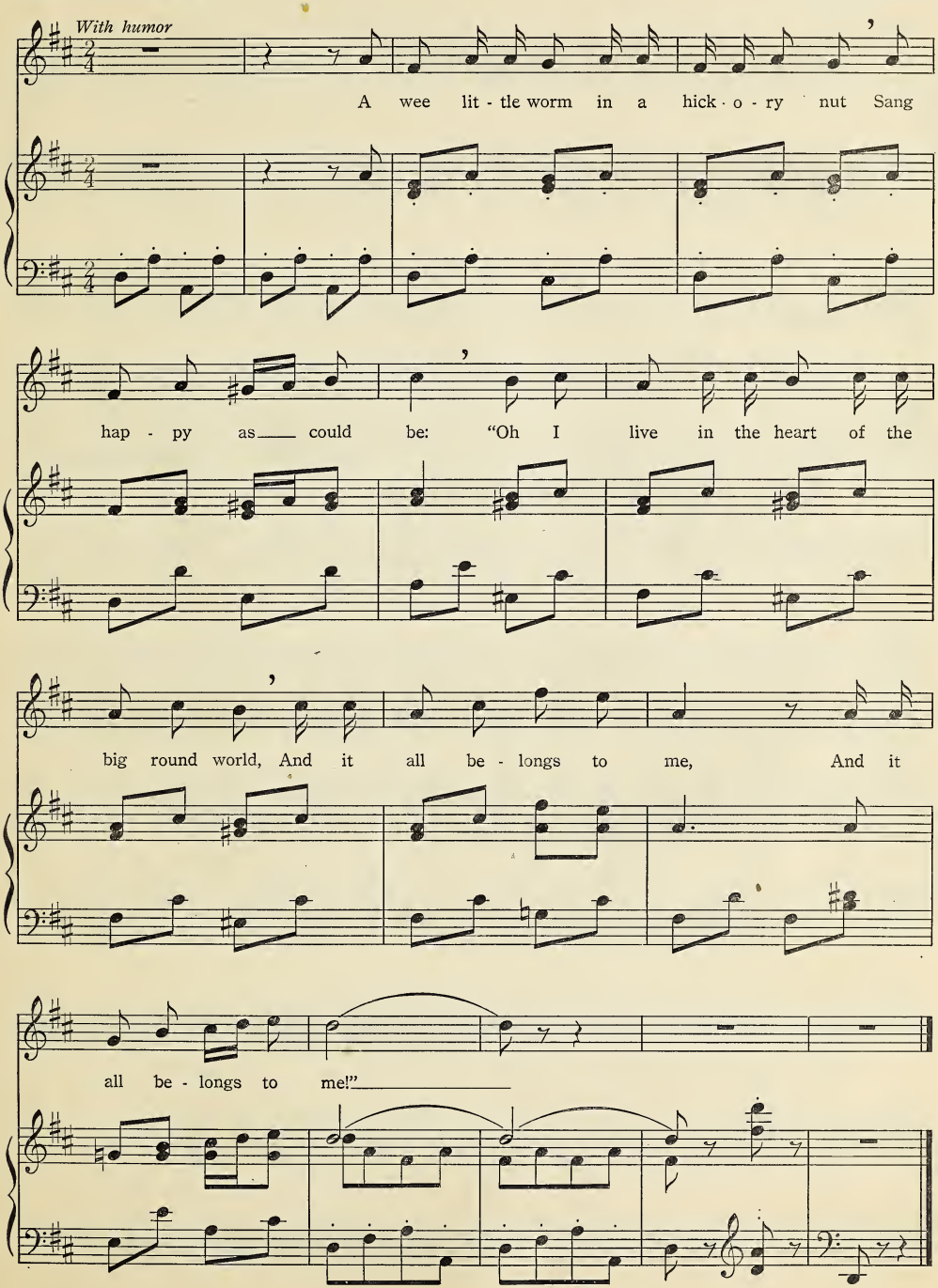
ADOLF WEIDIG


Smoothly
Which is the best of all the trees? Is it the oak, the
king of the wood, That for a hun - dred years has stood?
Is it the tall and gloom - y pine With its mil - lion nee - dles,
With Conviction
f
sharp and fine? Of all the trees in east or west, Our
Christ - mas tree is the ver - y best!

The Big Round World

JAMES WHITCOMB RILEY

W. OTTO MIESSNER


With humor
A wee lit - tle worm in a hick - o - ry nut Sang
hap - py as could be: "Oh I live in the heart of the
big round world, And it all be - longs to me, And it
all be - longs to me!"

Six Little Mice

MOTHER GOOSE

ANICE TERHUNE

Lively

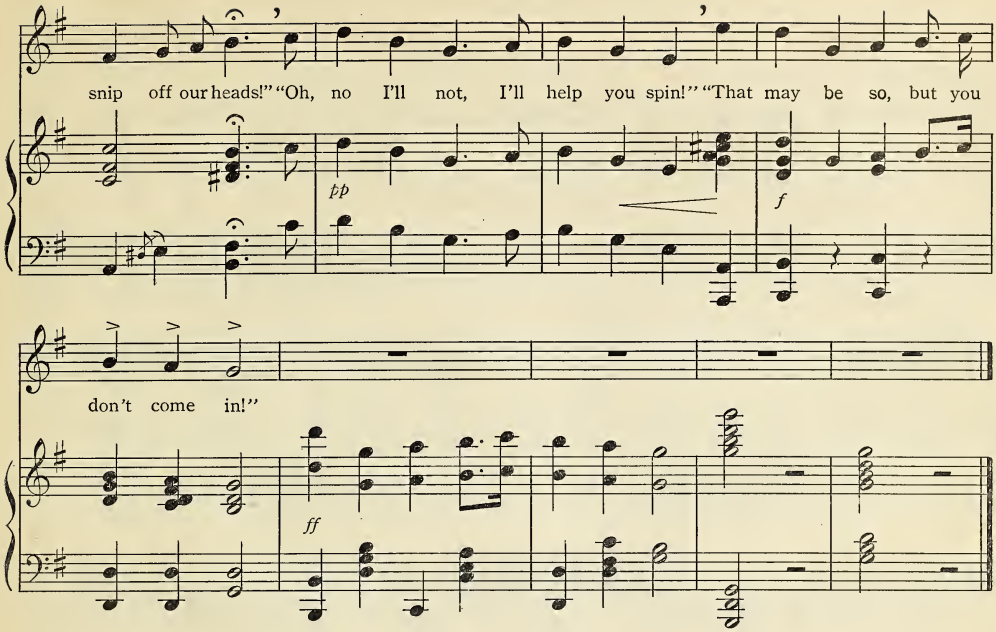
Quite a little slower

f

Six lit - tle mice sat down to spin, Pus - sy passed by, and she peeped in,

"What are you at, my lit - tle men?" "Mak - ing coats," they an - swer'd then, "Shall

I come in and bite off your threads?" "No, no, Miss Pus - sy, you'd



Dollies' Washing Day

F. A. Weatherly G. A. Grant-Schaefer

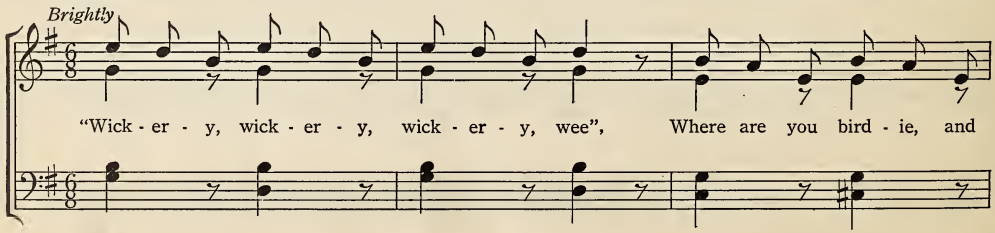
I Put My Dolly in Her Bed

NINA B. HARTFORD NINA B. HARTFORD

Quietly
I put my dol - ly in her bed, Lull - a - by, lull - a - by,
Next day when I found my doll, Oh dear me! Oh dear me!
Tucked her in and soft - ly said, "Don't you cry, don't you cry,"
From her bed she'd had a fall, Sad to see, sad to see.
Crept a - way and left her there, Stopped to lis - ten on the stair,
Pus - sie's lit - tle kit - ties four, Had pull'd my dol - ly to the floor,
Dear - est dol - ly an - y - where, Lull - a - by.
Slept in her bed the night be - fore. Qui - et - ly.

Maryland Yellow-Throat

MAY MORGAN W. OTTO MIESSNER



Ring-Around-A-Rosy

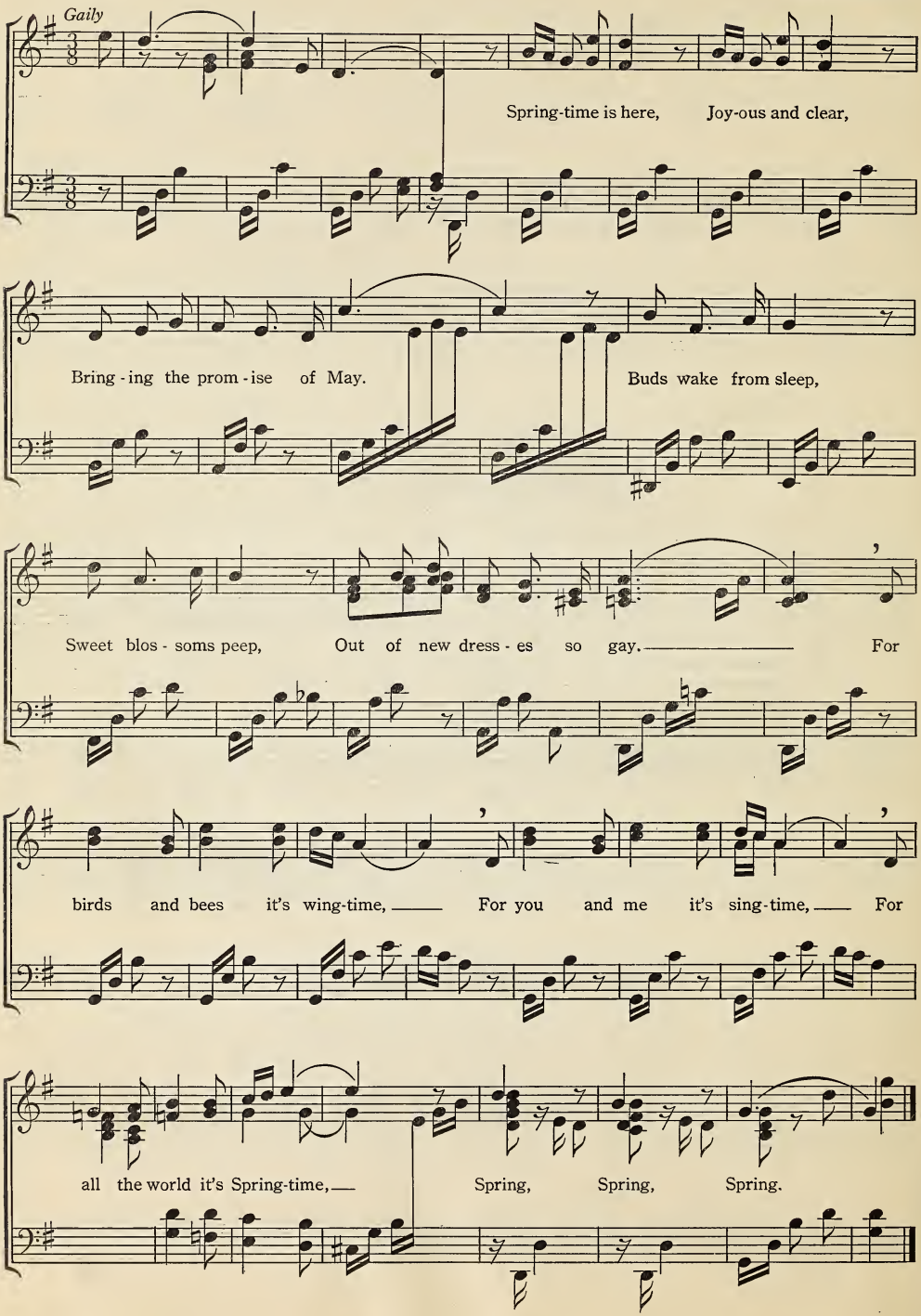
Translated from the German

CARL REINECKE

Allegro
1. A - ring - a - round our Ro - sy sweet We dear - ly love to make, Then
2. So dance the ti - ny fair - ies light A - round their dain - ty queen; They
3. We nev - er saw the pret - ty things, But lit - tle stools so flat, We're
cresc.
mf
gai - ly skip with fly - ing feet While curls and rib - bons shake.
cir - cle left, they cir - cle right, Up - on the moon - lit green.
sure 'twas there in grass - y rings The tir - ed fair - ies sat.
cresc.
mf
f

Spring Song

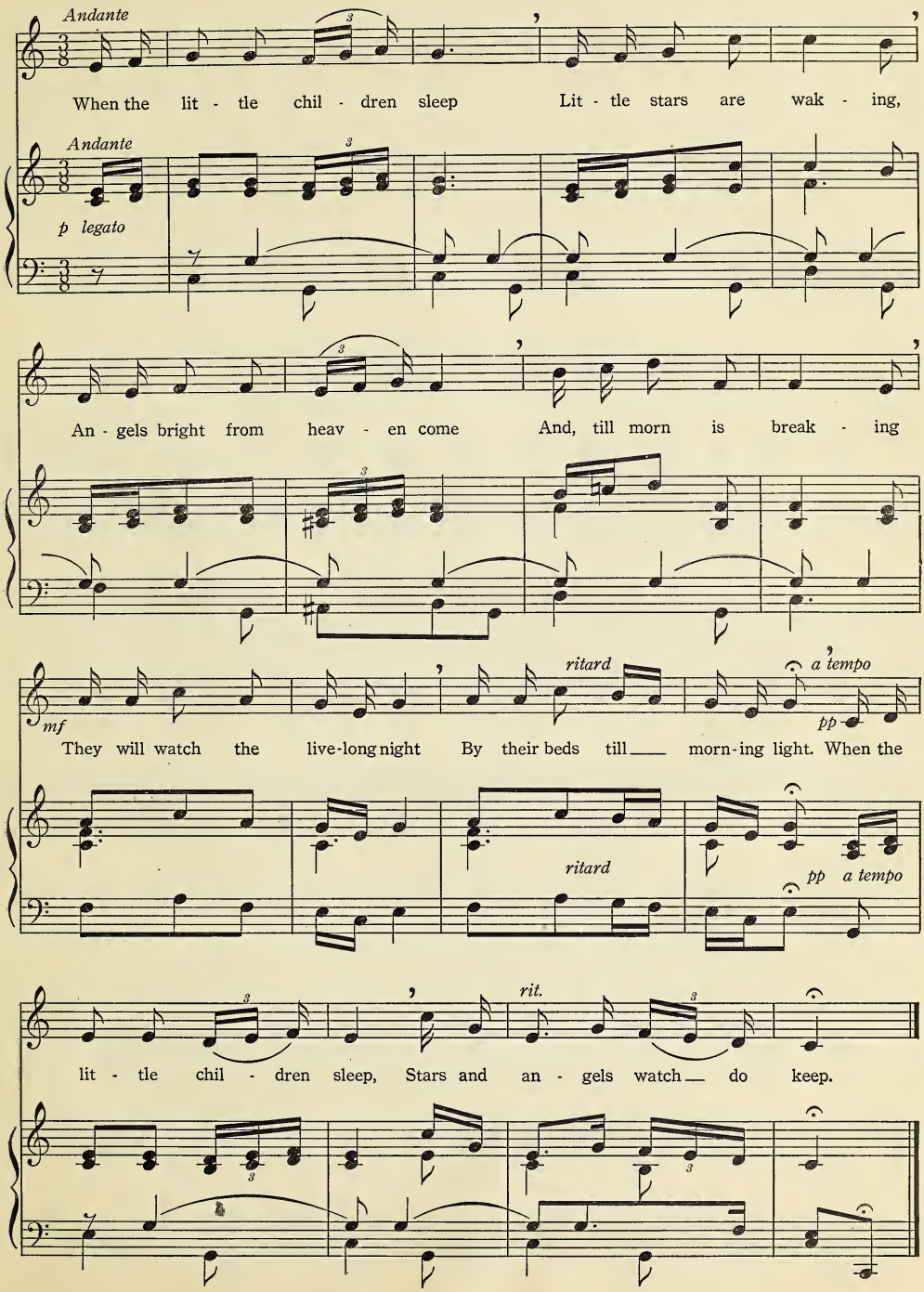
L. C. Lockley — William J. Kraft


Gaily
Spring-time is here, Joy-ous and clear,
Bring - ing the prom - ise of May.
Buds wake from sleep,
Sweet blos - soms peep, Out of new dress - es so gay. For
birds and bees it's wing-time, For you and me it's sing-time, For
all the world it's Spring-time, Spring, Spring, Spring.

When the Little Children Sleep

From the German

CARL REINECKE


Andante
When the lit - tle chil - dren sleep
Lit - tle stars are wak - ing,
Andante
p legato
An - gels bright from heav - en come
And, till morn is break - ing
mf
ritard
a tempo
pp
They will watch the live-long night By their beds till morn-ing light. When the
ritard
pp a tempo
rit.
lit - tle chil - dren sleep, Stars and an - gels watch do keep.

The Fire Engine

FREDERICK MANLEY — ETHELBERT NEVIN

With vigor and quite fast

ff

Tempo

1. Ding dong! Ding dong! Too - too - ta - too - ta - too!
2. Ding dong! Clang cling! Too - too - ta - too - ta - too!
3. Ding dong! Dong dong! Too - too - ta - too - ta - too!
4. Ding ding! Ding, dong! Too - too - ta - too - ta - too!

Bring the hors - es from their stall; Make a way, you peo - ple all,
Bring the ax - es and the hose; Get your rain - y weath - er clothes,
Steer your hors - es round the chairs; Gal - lop down the hall and stairs;
Now the fire is out, my men; Let us gal - lop home a - gain;

molto

ff

For our steeds to speed a - long. Ding dong! Ding dong! Ding dong! Ding dong!
See, the fire is flick - er - ing. Ding ding! Dong ding! Ding ding! Dong ding!
Get your lad - ders tall and strong. Dong ding! Ding dong! Dong ding! Ding dong!
Blow the whis - tle, sound the gong. Dong dong! Dong dong! Dong dong! Dong dong!

cresc.

molto

ff

Who Will Come and Play With Me?

KATE FORMAN ADOLF WEIDIG

Moderato
1. O, who will come and play with me? Will you, hon - ey - bee?
2. O, who will come and play with me? Will you, pus - sy - cat?
3. O, who will come and play with me? Will you, lit - tle child?
Bring your hon - ey and stay to tea; Come and buzz and
I'll be gen - tle as I can be, If you'll purr and
Bring your play-things and we shall see, Just how hap - py
play with me. O, hon - ey - bee!
play with me. Nice pus - sy - cat!
we can be. Dear lit - tle child!
rit.

The Sleeping Beauty

JOHANNES BRAHMS

Andante
p
1. Down in a thorn - y for - est glade, One hun - dred
2. Then comes a Prince up - on his steed, Gal - lop - ing
3. Rous'd from her sleep, the maid - en fair, Gives him a
p una corda
years there slept a maid. There, all the flies a nap did take;
through the thorn - y mead, O - pens the cas - tle por - tals wide,
lock of gold - en hair; Up jump the flies and dance with glee;
Hors - es and sheep all lay a - sleep,
Nev - er a - fraid, seeks out the maid,
Hors - es and sheep wake from their sleep,
E - ven the fire could not keep a - wake.
Kiss - es the love - ly, sleep - ing bride.
While the bright fire burns mer - ri - ly.

APPENDIX

LIBRARY READING RELATED WITH THE SONGS IN THE FIRST BOOK

Open the Windows, p. 1

Title	Author	Source	Publisher
April Winds	Lewis	This Singing World	*Harcourt*
Good Morning Day	Wynne	For Days and Days	*Stokes*
Time to Rise	Stevenson	Child's Garden of Verses	*Rand*
What does little birdie say	Tennyson	Posy Ring, by Wiggin and Smith	*Doubleday*
Mother and Baby		Pathway, Primer	*Silver Burdett*
Wee Baby Brother		Pathway, Primer	*Silver Burdett*
Morning Song	Tennyson	Pathway, First Reader	*Silver Burdett*

Good Morning ! p. 2

Birds in Spring		Posy Ring	*Doubleday*
The Golden Windows		Golden Windows, by Richards	*Little Brown*
Spring Morning	Milne	When We Were Very Young	*Dutton*

Jack and Jill, p. 3

Children in the Moon		Book of Nature Myths, by Holbrook	*Houghton*

A Cure for Crossness, p. 4

A Happy Thought	Stevenson	Child's Garden of Verses	*Rand*
Lesson of the Looking Glass		Ethics for Children, by Cabot	*Houghton*
Magic Mask		Ethics for Children, by Cabot	*Houghton*

In the Orchard, p. 5

The Apple Tree	Fyleman	Fairy Flute	*Doran*

I Had a Little Doggy, p. 6

Black-eyed Puppy	Pyle		*Dutton*
Dog and His Shadow		For the Children's Hour by Bailey and Lewis	*Bradley*
Little Dog and Big Dog		A Story Garden for Little Children, by Lindsay	*Lothrop*
Mrs. Tubbs	Lofting		*Stokes*

Feathers, p. 8

Constant Dove	Thaxter	In the Child's World, by Poulsson	*Bradley*
Fleet wing and sweet voice		Mother Stories, by Lindsay	*Bradley*

The Dancers, p. 11

As We Dance 'Round		Highdays and Holidays, by Adams and McCarrick	*Dutton*

Title	Author	Source	Publisher
The Fairy Tulips	English Folk-tale	Good Stories for Great Holidays, by Olcott	*Houghton*
		Gratitude, p. 12	
The Cow	Stevenson	Child's Garden of Verses	*Rand*
The Cow	Tolstoi	Stories Children Need, by Bailey	*Bradley*
The Good Mooly Cow	E. L. Follen	Pinafore Palace, by Wiggin and Smith	*Doubleday*
		Ten o'Clock, p. 13	
Bells of London		Poems for the Children's Hour, by Bouton	*Bradley*
Hickory Dickory Dock		Mother Goose	
		The Candy Man, p. 13	
The Candy Country		Louisa May Alcott Reader	*Little*
The Cupboard	De la Mare	Poems for the Children's Hour, by Bouton	*Bradley*
It must be fine to stand and sell	Wynne	For Days and Days	*Stokes*
The sugar plum tree	Field	Poems for the Children's Hour, by Bouton	*Bradley*
		The Street Car, p. 14	
Cars go fast	Wynne	For Days and Days	*Stokes*
		Hallowe'en, p. 16	
Black cats and the tinker's wife	Baker		*Duffield*
Hallowe'en	Wynne	For Days and Days	*Stokes*
Hobyahs		English Fairy Tales, by Jacobs	*Putnam*
Teeny-tiny		English Fairy Tales, by Jacobs	*Putnam*
		Wild Geese, p. 17	
The Greedy Geese		Good Stories for Great Holidays, by Olcott	*Houghton*
		Thanksgiving, p. 19	
Happy Thought	Stevenson	Child's Garden of Verses	*Rand*
Little Wee Pumpkins		Stories of Mother Goose Village, by Bigham	*Rand*
Not thankful	Wynne	For Days and Days	*Stokes*
The First Thanksgiving		Story Hour, by Wiggin and Smith	*Houghton*
		The Fisherman, p. 20	
Fisherman and his wife		Fables and Folk Stories, by Scudder	*Houghton*

Title	Author	Source	Publisher
Fisherman and the sprat		Fables and Folk Stories, by Scudder	*Houghton*
		The Traffic Cop, p. 21	
Safety First		Pathway, Second Reader	*Silver*
The Traffic Man	Wynne	Pathway, Second Reader	*Silver*
		Armistice Day, p. 22	
Remembering Day	Saunders	Highdays and Holidays, by Adams and McCarrick	*Dutton*
		Soldiers' March, p. 23	
Marching Song	Stevenson	Child's Garden of Verses	*Rand*
		Gay Leaves Flying, p. 24	
Come, little leaves	Cooper	Poems for the Children's Hour, by Bouton	*Bradley*
How the leaves came down	Coolidge	Pieces for Every Month of the Year, by Lovejoy and Adams	*Noble*
		Squirrel Dear, p. 24	
Squirrel and the leopard		Fables from Afar, by Bryce	*Newson*
Squirrel and the horse		Talking Beasts, by Wiggin and Smith	*Doubleday*
The Squirrel		Recitations for Younger Children, by Gaige	*Appleton*
The Dinner Party	Comstock	Pathway, First Reader	*Silver*
		On Christmas Eve, p. 25	
Voyage of the red cap		Children's Book of Christmas Stories, by Dickinson and Skinner	*Doubleday*
The Christmas Tree		Pathway, First Reader	*Silver*
A Joke on Santa Claus		Pathway, First Reader	*Silver*
The Happiest Person		Pathway, Second Reader	*Silver*
		Sing a Song of Workshops, p. 26	
Four and twenty toilers	Lucas		*McDevitt-Wilson*
Hammer, saw and plane	Mitchell		*Dutton*
		Jacky Frost, p. 27	
The Frost King	Dodge	Days and Deeds, Vol. I, by Stevenson	*Doubleday*
Jack Frost		Recitations for Younger Children, by Gaige	*Appleton*
The Little Artist		Pieces for Every Month of the Year, by Lovejoy and Adams	*Noble*
Jolly Jack Frost		Pathway, Second Reader	*Silver*

Lullaby, p. 28

Title	Author	Source	Publisher
Evening Song	Davis	Silver Pennies, by Thompson	*Macmillan*
Sleepy Song	Bacon	Silver Pennies, by Thompson	*Macmillan*

Christmas Stockings, p. 29

Christmas Hearth Rhyme		Poems for the Children's Hour, by Bouton	*Bradley*
Christmas cake		More Mother Stories, by Lindsay	*Bradley*
Christmas Stocking		Merry Tales for Children, by Bailey	*Bradley*

Christmas Bells, p. 30

Piccola		Good Stories for Great Holidays, by Olcott	*Houghton*
Why the Chimes Rang	Andrews	Children's Book of Xmas Stories, by Dickinson and Skinner	*Doubleday*

Bells in the Steeple, p. 31

Bells of London		Poems for the Children's Hour, by Bouton	*Bradley*

New Year, p. 32

Fairy's new year gift		Good Stories for Great Holidays, by Olcott	*Houghton*
New Year Song	Miller	Highdays and Holidays, by Adams and McCarrick	*Dutton*

The Apple Man, p. 33

Apple Dumpling	Lothrop	Story Teller, by Lindsay	*Lothrop*
Apple Tree	Fyleman	The Fairy Flute	*Doran*
The Apple Man		Pathway, Primer	*Silver*

The Sandman, p. 34

Ole-Luk-Oie	Anderson	Atlantic Treasury of Childhood Stories, by Hodgkins	*Atlantic Monthly Press*
A summer lullaby	Bumstead	Pieces for Every Month of the Year, by Lovejoy and Adams	*Noble*

Grandma, p. 36

Guess Again		Pathway, Primer	*Silver*
The Wee Wee Man		Pathway, First Reader	*Silver*

The Balloon Man, p. 37

Winnie-the-Pooh	Milne		*Dutton*
The Balloon Man		My First Book	*Silver*

Lincoln, p. 40

Title	Author	Source	Publisher
Lincoln and the pig		Stories and Story Telling, by Keyes	*Appleton*
Lincoln and the little birds		Fifty Famous People, by Baldwin	*American Book Co.*
A True Story		Pathway, Second Reader	*Silver*

Following the Winds, p. 42

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Sun and the wind		Stories to Tell to Children, by Bryant	*Houghton*

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Dame Wiggins of Lee			*Macmillan*
I Like little Pussy	Taylor	Home Book of Verse for Young Folks, by Stevenson	*Holt*
Puss in Boots		Blue Fairy Book, by Lang	*Longmans*

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Philip's Valentines		In the Child's World, by Poulsson	*Bradley*

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Wigwam Stories	Judd		*Ginn*
Away-She-Go	Dixon	Pathway, Second Reader	*Silver*

George Washington, p. 46

Washington and the Colt		Children's Stories, by Essenwein and Stoddard	*Home Correspondence School*
Washington does not go to sea		Fifty Famous Stories, by Baldwin	*American Bk. Co.*

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The flag goes by	Bennett	Highdays and Holidays, by Adams and McCarrick	*Dutton*

The Snowbirds, p. 49

Snowbird Song	Woodward	Pieces for Every Day in the Year, by Lovejoy and Adams	*Noble*
What the snowbirds said		Pieces for Every Day in the Year, by Lovejoy and Adams	*Noble*
Why the evergreen trees never lose their leaves	Holbrook	Good Stories for Great Holidays, by Olcott	*Houghton*

Indian Echo Song and **Papoose**, pp. 50–51

Title	Author	Source	Publisher
Old Indian Legends		Zitkala-Sa	*Ginn*
Story of echo		In the Child's World, by Poulsson	*Bradley*

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Rain	Stevenson	Child's Garden of Verses	*Rand*
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Who likes the rain		Pieces for Every Month of the Year, by Lovejoy and Adams	*Noble*

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Daisies	Sherman	Treasury of Verse for Little Children, by Edgar	*Macmillan*
Star Dollars		How to Tell Stories to Children, by Bryant	*Houghton*
Wandering Star		Red Children, by Brooks	*Ed. Bk. Co.*

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Moon's the North Wind's Cooky	Lindsay	Silver Pennies, Thompson	*Macmillan*
Wind and the Moon	McDonald	Poems Every Child Should Know, by Burt	*Doubleday*
Why the Face of the Moon Is White		Nature Myths, by Holbrook	*Houghton*
The Moon and Her Mother		Pathway, First Reader	*Silver*

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The Kayak		Poems for the Children's Hour, by Bouton	*Bradley*
Sleigh Song		Pieces for Every Month of the Year, by Lovejoy and Adams	*Noble*

A Million Little Sunbeams, p. 60

Sun and Rain	Rossetti	Pinafore Palace, by Wiggin and Smith	*Doubleday*

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Lullaby	Cavazza	Pieces for Every Month of the Year, by Lovejoy and Adams	*Noble*
Now the Sun Is Sinking		Pieces for Every Month of the Year, by Lovejoy and Adams	*Noble*
Wynken, Blynken, and Nod	Field	Poems for the Children's Hour, by Bouton	*Bradley*

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Sleepy song	Bacon	Silver Pennies, by Thompson	*Macmillan*
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Mr. Rabbit as a rain-maker		Little Mr. Thimblefingers, by Harris	*Houghton*
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